DRAMATIC MIRROR

SEPTEMBER 30, 1916 PRICE TEN CENTS

VIOLET HEMING AND PEGGY O'NEIL
In "The Flame"

TWO GIFTED PLAYERS

Peggy O'Neil and Violet Heming, as they appear in Richard Walton Tully's new play, "The Flame," are the subjects of this week's Mirror cover.

Both belong to the younger generation of American actresses, both have been fortunate in receiving roles permitting a rapid advance to prominence, and both have revealed ability out of the ordinary. When Mr. Tully wanted an ideal type of fair American girlhood he turned to Miss Heming; when he wanted an actress capable of impersonating an Indian maid, he chose Miss O'Neil. His selection has been justified by two telling characterizations.

The role of Maya marks Miss O'Neil's metropolitan debut. Her earliest experience was in musical comedy, which she left to play the title role in "Peg O' My Heart." After a tour of forty-seven weeks she laid Peg aside to become the star of "Mavourneen."

Miss Heming is an English girl, who, at the age of twelve, appeared on the stage for the first time in a Christmas pantomime. Charles Frohman, recognizing the ability of the child actress, cast her as Wendy in "Peter Pan" with Maude Adams. Next she played Rebecca in "Rebecca of Sunnybrook Farm" and since that time there has been no question about her certain place among the beautiful young women of the American stage.

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DRAMATIC MIRROR

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DECISION AGAINST "IS ANY GIRL SAFE?"

Justice Cohalan Upholds Commissioner Bell in Preventing Display of Objectionable Photoplay

In a decision handed down on Sept. 21, Justice Cohalan of the Supreme Court upheld Commissioner George P. Bell of the Bureau of Licenses, in ordering the withdrawal of "Is Any Girl Safe?" made by the Universal Company and recently shown at the Maxine Elliott Theater. Justice Cohalan was severe in his condemnation of the production, declaring that it caters "to the lower and sensual side of human nature"; also "that such a play offends public decency and tends to the injury not only of the young of the community, but of all persons who witness it."

Deputy Commissioner Ephraim Kaufmann first saw the picture in response to an invitation of the author of the scenario, Hal Reid, at a projecting room of the Universal. Mr. Reid wished to have the approval of the department prior to taking a long lease of the theater, so the commissioner's deputy says. Commissioner Bell was ill at the time, but afterwards he approved the action taken by his subordinate in condemning the film.

Before it was decided to take the drastic step of shutting down on "Is Any Girl Safe?" the opinions of many people of prominence in various lines of humanitarian and sociological work were sought. Many strong opinions derogatory to the play were the result. In Commissioner Bell's affidavit he refers to Dr. Parkhurst's approval and endorsement of the play by referring to an article in the press, in which it was stated that the minister had left the employ of the daily with which he had been connected during the past fifteen years and was assisting the Universal forces. The Commissioner states that the connection between the endorsement and the employment is evident.

The National Board of Review of Motion Pictures agreed to pass the film, if the picture of Botwin, the white slaver, was removed from it, though they had no objection to the showing of the man in a news picture apart from the play. In answering, Secretary W. M. Covill, of the National Board, the Commissioner quoted in approval the following statement from an evening daily of this city: "If, as stated, it passed the National Board of Censors, then the usefulness of that body has come to an end and it would be well to pass out of existence."

George P. Nicholson, Assistant Corporation Counsel, who has been handling the defense of Commissioner Bell and his deputies in the injunction case, states that he is in thorough approval of the measures taken by the Bureau of Licenses and will support its work to the best of his ability.

Among those who saw "Is Any Girl Safe?" and condemned it, the following names appear with statements in Commissioner Bell's affidavit: Hastings H. Hart, director of Department of Child Helping, Russell Sage Foundation; Frederick H. Whitin, secretary of the Committee of Fourteen; John S. Sumner, secretary for the New York Society for Suppression of Vice; James J. Walsh, former dean of Fordham University Medical School; Alfred Young, secretary to Catholic Theater League; Lillian W. Betts, secretary of Brooklyn Committee of Parks and Playgrounds; Margaret Triscoll, executive secretary of the Women's City Club of New York, and several others.

A portion of the affidavit by Deputy Commissioner Kaufman is as follows: "There are a great many objectionable

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MANAGERS IN STRONG UNION

United Protective Association is Organizing Local Chapters in Important Centers of United States and Canada —Co-Operation the Aim

The United Managers' Protective Association, an organization of the principal amusement men of the country, which recently announced a plan to form along the same lines as the great labor unions, has already begun the establishment of local chapters in the important centers of the United States and Canada.

"We have issued bulletins to our members in the leading cities and communities," said Ligon Johnson, attorney for the association, to a MIRROR representative, "asking them to organize locally. Our action, we believe, is the only means of obtaining unity of action and thorough co-operation of all managers on matters affecting amusement enterprises and we are receiving replies which indicate that our plan is regarded enthusiastically. Our action, which was decided upon after long deliberation, is the only means, we believe, of obtaining unity of action and thorough co-operation of all managers on matters affecting amusement enterprices.

"Everybody finding employment in the theater is organized to-day, nationally as well as locally. All employes, whether they are stage hands, musicians, clearers, or what not, belong to a national organization with a local chapter or unit. Locally and nationally they act together for their benefit. Even actors have a union which aids them in settling certain problems. The managers, being in the employer class, could not, of course, join federated labor any more than railroad presidents, manufacturers, or other capitalized groups. But they can organize along similar lines to the labor unions for the expeditious settlement of all questions arising in their affairs.

Mr. Johnson emphasized the fact that no antagonistic movement is contemplated toward the labor unions identified with the theater. "We simply believe," he said, "that by placing ourselves upon a labor union basis that we can work with greater efficiency and speed. According to present methods when trouble springs up in Boston or Chicago, we are forced to go to great expense of time and money in traveling, telegraphing, etc. By the new arrangement the local Boston or Chicago branch can adjust its affairs in its own way, only seeking aid of the main chapter as a last resort. Most of their work will probably be confined to arbitrating differences between themselves, the musicians, stage hands and other organized bodies connected with the theater. We want our locals to elect their officers and governing boards from their members."

Asked as to the number of local chapters or branches to be established, Mr. Johnson said:

"We intend to install chapters in every amusement center in this country and Canada. When we find a section that does not contain a large center we shall group all its cities and towns into a community which shall be designated a unit. The advantage of such an organization is apparent. It will centralize our affairs and enable us to carry on our work with the same degree of efficiency as other lines of business. The association was compelled to postpone its annual meeting this year on account of the fight it was conducting in Washington against the theater tax bill. At our next meeting, however, we expect to have delegates present from every unit of the organization."

Marc Klaw is president of the association. Lee Shubert, E. F. Albee, Henry W. Savage, and Adolph Zukor are vice-presidents, and the executive committee consists of A. L. Erlanger, William A. Brady, Alf Hayman, E. F. Albee, and Walter Vincent.

THREE THOUSAND ARE REHEARSING

Every Stage and Hall Utilized in Preparation for Most Active Early Season on Record

Despite the traditionally depressing influences of Presidential campaigns, wars and industrial strikes, theatrical producers are more active than at any time in the history of the American stage. Plays continue to be produced with reckless prodigality, new theaters are rapidly undergoing construction, and feverish preparations are being made at all managerial offices for the resumption of engagements both here and on tour of many of last season's companies.

Rehearsals are in progress all over town, in theaters, halls, apartments, on roofs and even on yachts. In many of the Broadway playhouses every available bit of space is being utilized, from the stages and dressing rooms to the smoking rooms and lobbies.

A morning wanderer up and down the Great White Way will see, if he is at all observant, hundreds of luxurious limousines depositing members of the chorus at various stage doors. If he watches closely he will see relatively important players roll up in noisy Ford taxicabs. But whatever their means of transportation the fact remains that nearly 3,000 actors and actresses are rehearsing for forthcoming New York and out-of-town productions.

If you can sneak by the watchful guardian at the stage door of the Eltinge you will hear melo-dramatic speeches issuing from the stage, for a company of Willard Mack's play, "King, Queen, Jack," is rehearsing there. At the Harris Margaret Illington and her company are busy going over their parts in Avery Hopwood's new farce, "Our Little Wife." Rehearsals of "Her Soldier Boy," a musical play, in which Clifton Crawford, Margaret Romaine and John Charles Thomas are to be seen, are in progress at the Forty-fourth Street Theater mornings and matineeless afternoons, preparatory to an out-of-town presentation next week. E. H. Sothern and his company in "If I Were King" and the principals in Anna Held's musical play, "Follow Me," are dividing the stage of the Shubert Theater mornings, while the chorus people of "Follow Me" are going through their paces in the smoking room downstairs. In the afternoon when "Mr. Lazarus" is not on view two organizations of "Alone at Last" can be found feverishly pre-

(*Continued on page 9*)

AS I WAS SAYING—

By Mademoiselle Manhattan

"Fannie Ward, strike breaker!"

How does that listen to you? Just this moment I have received a letter from Miss Ward, which bubbles over with twin enthusiasms. One enthusiasm is about the glorious gardens of Los Angeles, and the other is over breaking the shackles which labor imposes upon afflicted capital. Miss Ward declares that the true and only way to break a strike is to turn the hose on it, and she has kindly "sat" for a photograph to show how it is done. "If the strike isn't over by the time this reaches you," she writes, "just step into the first department store and provide yourself with a hose and nozzle. If strikers stone the car you are in, attach your rubber tubing to the nearest fire plug and let nature take its course."

This sounds easy and practical, but somehow, I can't fancy myself doing the brave fireman act. But as you see by the accompanying picture, Miss Ward looks very happy as a merry little strikebreaker.

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This from Jessie Busley of Pollyanna: Walking past the Criterion Theater. Just in front of me, two females.

First female; Arliss? Arliss? Seems to me I saw him once; who is he?

Second female: English actor. Used to be with Mrs. Fiske. After he left her he was "The Devil."

First female: Oh, yes, now I remember. I saw him at Wallack's two or three years ago, in "Napoleon, Prime Minister of England."

And Miss Busley says that rising from the middle of the street, she distinctly saw the shade of Disraeli writhe, and heard him utter a wailing "ouch."

—

Of course, the ever cute and canny Bernhardt wouldn't be Bernhardt if she failed to bring a surprise when she lands on Broadway, presently. And she will bring it, never fear, for her dashing manager, William F. Connor, stopped dashing just long enough to tell me a minute ago that the divine Sarah will greet us with a perfectly good line of English conversation when she graces our immediate midst next month—or whenever she elects to visit us. The restless, eager mind of the fine old Frenchwoman has made short work of the lingual difficulties of our vernacular, and she now speaks English, as Mr. Connor expresses it, "like a bird." Between you and me, I sincerely trust his simile is all wrong; for it would grieve me to the innermost core of my auditory nerve to hear Madame Sarah give utterances to the sort of English spoken by the only bird of my acquaintance who speaks the language. That bird is Elsie Janis's parrot and the least said about his voice or his vocabulary the better.

—

What a dreadful pity that Margaret Mower, who seemed so very clever when she did "The Magical City" at the Bandbox Theater last Winter, failed to surround herself entirely with Washington Square amateurs when she made her dash into vaudeville—probably out again—at the Palace last week. In the part of the devoted maid, in Miss Mower's support, appeared an actress who by sheer reason of the ring of genuine feeling which a fine technique enabled her to send thrilling through the role, made Miss Mower look like a feeble amateur chiefly concerned in showing the flexibility of spine, which is a mark of all the pupils of Alys Bentley. The name of the girl who walked away with the honors of the playlet was not printed on the bill, but Williard Holcomb and Sam McKee were interested enough in her performance to send back to find out who she was. And then, of course, wonder at the breadth and brightness of her performance ceased, for the "unknown" was Mabel Read, the stunning girl who made an unforgotten hit a couple of years back as the German spy in "The White Feather." Several seasons doing character bits with Mrs. Fiske, ditto with Nat. C. Goodwin, ditto with Francis Wilson, and two years in stock plus a natural equipment of dramatic talent, is the brief summary of Miss Read's training for extending first aid to injured amateurs, as gathered by Mr. Holcomb.

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Speaking of stock training, that arbiter of high art, Sam. H. Harris, believes that Olive Tell is entitled to garner a fine crop of dramatic laurels, by reason of hard work in Summer stock, and at the moment I write he is advising all lovers of the stage to keep a periscope above water and watch out for Miss Tell's triumphs. As of course you know, the pre-eminently pretty girl at present in the C. and H. spotlight, graduated only two years ago from the Sargent school, and has appeared in a failure or two in New York and as Lou-Tellegen's leading woman in "A King of Nowhere." But she has diligently improved the shining hours by absorbing between seasons all sorts of technique from that capital actor, Montague Love, and has for two Summers played all sorts of parts in John Rumsey's stock company in Rochester or wherever that organization carries on its vacation activities. Besides being one of the easiest girls in the world to look at, Miss Tell is studious and ambitious to do big things, and I expect her to win many friends in Cyril Harcourt's "Intruder." By the way, one of these days I intend begging the editor to let me chatter about Cyril Harcourt to the limit of the space allowed this department. Of all the young English playwrights who have visited us (and I have met 'em all), he is, in some respects the most interesting, and I have some thrilling stories about him up my sleeve.

—

Gallant and gay was Raymond Hitchcock after a dress rehearsal of "Betty" had foreshadowed beyond peradventure or doubt, the big hit scored by the comedian and the comedy in up-state cities. Call me no prophet, by the way, if "Betty" fails to capture Broadway, when the blithe and bubbling "Hitchy" brings his latest hit to town. After the rehearsal Maestro Dillingham with Gertie Millar, Somerset Maugham and Mr. Hitchcock, had a few reminiscences of Mr. Hitchcock's social and artistic triumphs in London to relate over what it pleases these our millionaire managers to call "a bite of supper," when they ask you to linger after the performance.

Mr. Hitchcock enlivened the "bite of supper," by telling, with occasional promptings from Gertie Millar, a social misadventure that befell him one evening after his performance of Mr. Manhattan in the English metropolis. A very great hostess had invited our own Hitchy to meet several Britons of high distinction, and after removing the badge of his painted profession from his features, and enveloping his manly form in mufti (these stylish phrases are Mr. Hitchcock's, and not mine), he taxi'd around to Park Lane to the party. Several bells, all in one shining row of electric buttons, decorated the door jamb, and at a loss which was the proper one to push, our comedian shut his eyes and rang.

A tall flunkey appeared. "'Ere at lawst are you?" he snapped, "it's jolly well time, too. Step this wy." "This way" led to a labyrinth of stairs and dark passages, down which Mr. Hitchcock stumbled to subterranean depths of gloom, arriving finally at a sort of second cellar, overlaced with lead water pipes one of which was leaking, and quite evidently in need of the active services of a plumber. "Just stop that 'ole and look sharp," commanded the man in livery. Mr. Hitchcock's mild blue eye, blinking in the semi-twilight, spied a hammer lying in a corner, and with a couple of blows he bent the soft metal into shape and remedied the leak.

"I must have tintinnabulated the wrong tocsin," said he, as he laid down the implement of honest toil. The flunky scratched his powdered head. "Meaning?" he inquired. "What ding-dong did I ring?" asked Mr. Hitchcock. "You rang the tradesman's bell w'ich was quite right," said the flunkey. "We're 'aving guests this hevening to meet a hactor from N'York." "Surest thing you ever knew," cried 'Hitchy,' "and now that the water no longer flows like wine, please lead me to the droring room, for I am the 'hactor from N'York.'" Painted horror sat upon the flunkey's face, as he apologized and tremblingly conducted the guest of the evening to another richly caparisoned menial who passed the "hactor" along to another and yet another footman, until he finally reached his hostess.

"On the level, Hitchy," piped up the still, small voice of Charles B. Dillingham, "was that the first time you ever hit a pipe?" "The very first," said Mr. Hitchcock.

FANNIE WARD,
In the Role of Strike Breaker.

PATRICIA COLLINGE,
A Winning Personality in "Pollyanna" at the Hudson.

White Studio.

ONE MOMENT OF MELODRAMA IN "MISTER ANTONIO."
Otis Skinner, as Antonio, and Eleanor Woodruff, as June Ramsey, Appear in the Center of the Group.

MARY NASH,
Whose Acting in "The Man Who Came Back" is Impressive.

LINES MAY MAKE THE ACTOR

Frank Craven Takes More Stock in Good Parts than in Personality—His Playing Merely Human

For sheer naturalness in acting, if for nothing else, it would be hard to surpass the achievements of Frank Craven. We have seen him depict three classes of average Americans—Jimmy Gilley, the resourceful (and immortal) clerk of "Bought and Paid For"; the industrious young business man of "Too Many Cooks" and the light-hearted broker of "Seven Chances" and we have marveled at his ability to present a truthful picture of each character. He seems to possess an uncanny appreciation of the commonness, the bread-and-butter reality of middle-class America, of representing without exaggeration, but with fine artistic sense what George M. Cohan terms the "regular fellow."

We have been taught to believe by those erudite essayists, who worship at the colorless shrine of Technique, that the supreme difficulty of an actor is to represent ideal character with such truthfulness that it shall affect us as real. By such a criterion, then, Frank Craven has reached the heights. He portrays a character with a verisimilitude perfectly charming. His art is one of representation, not of illusion. He makes genuinely significant what pass as every-day experiences. His expressions are those of real human feeling, his attitudes are free and easy, his manner typical of that ubiquitous personality—the man in the street. His easy naturalness of demeanor and unforced truth of mimetic expression have given us the illusion of having witnessed a real individual about his daily tasks and pleasures.

Talk with Frank Craven and you will find that off the stage he is just as natural. With a cheery cynicism he will scorn any attempt to pry from him what you consider his great secret. He will tell you in much the same manner as you have heard him discuss life and love on the stage, that there is no mystery attached to his art.

"I simply try to be a human being on the stage; if that is art make the best of it," he said the other day during a lull in his performance at the Cohan Theater. When I'm in the theater I concentrate all my attention upon my work. I'm not thinking of home, or the ball game or the club. I know I'm there to act, to represent John Jones, the business man, or whatever he may be; to impress upon the audience the illusion of reality of my character. That's really all there is to it."

When an attempt was made to convince him that he seems to succeed where others fail, he replied:

"It's only because the others haven't their minds on their work. They may be too conscious of themselves or, perhaps, they are endeavoring to be natural without duly considering the kind of nature to be represented. Of course, the striving for effectiveness frequently leads them into the error of exaggeration or the appearance of being mechanical.

"Let me tell you," he went on, musingly, "it is all very well to speak of the individuality or the personality of an actor, but he must have plenty of good lines or his individuality does not count for much. When critics declare that So-and-so's personality found a splendid opportunity in such-and-such a role, they really mean that a splendid opportunity could not help but find a good personality. We have seen time and again during a season some prominent player acclaimed for exhibiting exceptional personality in a role, only to see in the following year four, or five less prominent players in the same part in various road companies receive the same plaudits for the display of great personality. Such parts are actor-proof. Nobody could fail in them, provided they knew the least rudiments of their business.

"As you know, Jimmy Shannon in 'Seven Chances' has most of the good

FRANK CRAVEN,
Appearing in "Seven Chances."

lines. If I seem to make him speak them as I imagine he would in real life, it is because I have studied and put all my attention upon the character. I try to imagine myself a $50 a week broker with an aversion to marriage. A hundred different men would behave in a hundred different ways in showing their contempt for marriage, would express their emotions with different looks and gestures. The actor has to select. He has to be typical. His expressions must be those which, while they belong to the recognized symbols of our common nature, have also the peculiar individual stamp of the character represented. In my case I must express what Shannon is supposed to feel and to throw the spectator, recognizing the expressions, into a state of sympathy. Inasmuch as brokers are a numerous class in New York, I am successful in playing the part with a certain degree of fidelity. After all, the closer a playwright approaches every-day reality in his characters and dialogue, the closer must be the actor's representation of every-day manner. We cannot be extravagant or unreal, we cannot rely on accentuation in order to make a character more incisive and laughable. If I seem to play with naturalness, just bear in mind that I'm working hard to give my character something that everybody recognizes. Hard work, concentration—they are the explanations.

"It is the same with everything," the actor replied to my question concerning his seeming inactivity in playwriting. I haven't been able to concentrate on a play. One can't devote most of one's time to acting a part and then rush home and attempt such a difficult task as the writing of dramas. Some day I may try to write another comedy that will please the public as much as 'Too Many Cooks,' but I shall not be acting at the same time."

Mr. Craven spoke of the marked variety of audiences.

"Some nights the audience appears unusually cold, other times it can scarcely restrain itself. There seems to be a sort of psychic contention about it. Two or three persons in particularly amiable mood will have a wonderful influence on their neighbors, and once they start laughing it has the effect of rousing the rest of the audience. This psychic spell strangely affects the whole playgoing public of the city. Consulting player friends in other productions after our performances I will find the condition which prevailed at one theater the same as that at other houses. I've wondered some nights why an audience seemed especially cold only to discover, when I talked with other actors, that their audiences were similarly cold. Maybe when that condition exists at 'Seven Chances,' I am not acting with sufficient naturalness," he laughed.

Mr. Craven pointed to a picture of his baby; "The best baby in the world," as he said. What conclusion can you draw from that? Simply that his naturalness is not confined to the stage. Any young father would have said the same thing.

LOUIS R. REID.

PEOPLE IN THE LIMELIGHT

Pierre Monteux, a well-known European operatic conductor, arrived on the steamship Rochambeau last Monday morning to direct the orchestra of the Diaghilef Ballet Russe during the season of the organization here and on tour. Mr. Monteux was at one time leader of the famous Colon Orchestra in Paris. Later he founded his own orchestra known as the Monteux Orchestra, which gained such a wide vogue in Paris that it was selected to accompany the Boston Opera Company for its season of 1914. Mr. Monteux had been leader for Daigheleff at various times and conducted with the organization until the outbreak of the war, when he joined his regiment for service on the frontier. Last year he was unable to obtain his release and his place here was taken by Ernest Ansermet.

Eliz Gergely, the Hungarian actress, who succeeded Mitzi Hajos in "Sari" on tour some seasons ago, has been engaged for an important role in "Her Soldier Boy." Miss Gergely is a native of Budapest and came to this country when a little girl. She made her stage debut at the Irving Place Theater where she remained for several years, playing leading parts in all kinds of productions, from emotional drama to musical comedy. She made her first appearance on the English-speaking stage in "Sari." Last season she was seen in the principal role of Andreas Dippel's production of "Princess Tra-La-La" on tour.

Claire Lorraine, who made her professional debut as a toe dancer in "The Amber Empress," is the daughter of H. E. Manville, the millionaire asbestos manufacturer. She has formerly appeared in private performances at the Hotel Plaza. Her striking resemblance to Adeline Genee was the subject of considerable comment on the opening night of the play.

George Arliss has found satisfaction in playing "Paganini," as it gives full scope to his many-sided art. That he has touched a popular chord in his delineation of the mysterious and elusive genius of the violin goes without saying to those who have attended the play at the Criterion. Mr. Arliss has the distinction of having succeeded both on the English and American stage. As a coincidence, it may be mentioned, that in one of his earliest plays he appeared at the Criterion in London.

Marjorie Patterson, the sprightly and magnetic "Pierrot" in Winthrop Ames's production of "Pierrot the Prodigal" at the Booth Theater, made her debut on this side of the water in this pantomime. Although born in the United States, Miss Patterson has spent most of her young life abroad with her mother, Mrs. Wilson Patterson of Baltimore. She is a granddaugher of Elizabeth Patterson of Baltimore, who married Napoleon's brother, Jerome Napoleon. Miss Patterson is no novice in the art of pantomime. She has studied gesture and expression under Yvette Guilbert and also under the veteran pantomimist, M. Severin of Marseilles. In London she played Phrynette in 'L'Enfant Prodigue" at the Duke of York's Theater, His Majesty's and at the Kingsway Theatre. On two occasions she played the role of "Pierrot" so successfully on short notice that Walter

MARJORIE PATTERSON,
In "Pierrot the Prodigal."

Knight, who brought to this country the company now appearing at the Booth Theatre, decided to entrust her with the role of the dumb hero.

Al. Hayman, the veteran theatrical manager and brother of Alf. Hayman, general manager of the Charles Frohman Company, has returned to New York from West End, N. J., where he spent the Summer.

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NO ROOM FOR UNCLEAN PICTURES

THE decision of Justice Cohalan of the Supreme Court, sustaining Commissioner Bell in prohibiting the showing of "Is Any Girl Safe?" is important, not only in its bearing on this particular production; but in indicating the course likely to be followed when other pictures of a similar nature are presented.

There are no questions of prudery or unfair restraint at stake in a case of this description. It is arrant hypocrisy to talk of moral benefits to be derived from photoplays conscientiously prepared and advertised to appeal to a morbid interest in social depravity.

Among irresponsible manufacturers, and some of whom better things might be expected, there is a tendency to play into the hands of official censorship agitators by reverting to the type of offering freely circulated a few years ago when the state rights business was at its height. It is a tendency to be checked.

Everything points to an active revival of the state rights market; but it cannot be used to permanent advantage as an outlet for uncleanliness under a sanctimonious cloak that deceives no one. The most certain way to kill pictures is to make the kind that ought to be killed.

NIGHTS WITH THACKERAY

FORTUNATELY for the glory of THACKERAY two dramatizations of his pen are to be in the hands, in New York, of actors whose judgment and skill are beyond cavil. In October, JOHN DREW will be seen as "Major Pendennis," as LANGDON MITCHELL has made the play, and later Sir HERBERT TREE will be here as "Colonel Newcome." SIR HERBERT played the part in his own theater in London ten years ago, and when the Master—THACKERAY's splendid conception—answered "Adsum," the audiences sat in silence until the last strains of the orchestra were being played and while the lights were being burned out—a tribute surpassing upheavals of acclaim.

Any player who has seen Mr. DREW in the last act of "Rosemary" will have no misgivings as to what he will be as "Major Pendennis." If such plays as these by the actors named cannot lift the legitimate drama "to the skies," then one may despair.

We have had nothing on the stage from THACKERAY except Mrs. FISKE's "Becky Sharp," which is not the name of the novel, as all who have read "Vanity Fair" know. How many who saw "Becky Sharp" knew that the heroine is the central figure of the novel, is not for us to guess. Some who know their THACKERAY will recall that while the author was engaged in the creation of his work he was puzzled to know what to call it. In the watches of a night in which the creator was restless, the name of "Vanity Fair" flashed upon him and he sprang from his couch and wrote it, and it will stay put forever. Why the playwright did not follow the author is not a question now, but it is a pity that he didn't albeit to think of "Vanity Fair' is to name "Becky Sharp."

On the other hand, there are the plays, "Ham," "Little Em'ly," "Micawber," all from "David Copperfield," but one does not quickly associate the names given with one of the most widely read of Dickens's works—we can't say the greatest, in spite of a lingering affection for the boy who was crazy about Dora Spenlow and who was brought to his senses by Agnes, and who followed Steerforth in his waywardness to the sands of the sea.

But we have had no actors like DREW and TREE in any DICKENS dramatizations. For such actors, THACKERAY is the genius that contains the necessary inspiration. And in the opinion of some, LANGDON MITCHELL could have chosen a stronger character for the name of his play than "Major Pendennis." But no matter. It is from THACKERAY, and Mr. DREW will make us forget some of the creations. Of course, in "The Newcomes," there is but one name for a play, "Colonel Newcome." Lovers of the legitimate will soon realize great expectations.

HEARD ON THE RIALTO

A well-known critic recently called up E. W. Dunn, the genial press representative for Cohan and Harris, requesting a certain favor. Mr. Dunn's reply was:

"Consider it done,
It is done,
Dunn."

Wilson Mizner is real mad. And the object of his wrath is none other than his very warm friend, Irving Berlin. It seems that the "ragtime king" recently wrote a song entitled "The Black Sheep Has Come Back to the Fold" and dedicated it to Mizner. Mizner, of course, does not object to the dedication, but he has taken offense to the title. He insists he is not and has never been a "black sheep."

Mr. Berlin retorts that Mizner has never been and will never be anything else than the "black sheep of Broadway." And there the matter rests as we rush to print.

The sleep inducing quality of music interests Dr. Arthur B. Williams, of Memphis, Tenn. He wants to know more about the manner in which playwrights have used soft tones to cause unconsciousness in an audience. "A friend of mine," he writes, "called my attention to the use of this agent by Clyde Fitch in his play "The Strange Case of Becky," where he uses a chime of bells, followed by a hissing sound, and the effect is such, I have understood, that it frequently causes some of the audience to fall asleep. What I desire to know is, whether the chimes are in semi or whole tones, or just the character of the chimes, or bells." Producers may assist Dr. Williams by disclosing the more successful of their experiments in soothing an audience into peaceful slumber.

A young actor who so far has successfully avoided an engagement approached a friend from whom he has been accustomed to borrow money:

"Lend me $10 until to-morrow night."

"What did you say?" asked the friend.

"Lend me $15 until to-morrow night," replied the actor.

"Sorry, I have only five with me," rejoined the friend.

"What did you say," asked the actor.

"Sorry, I have only a dollar with me," said the friend as he waved the actor a farewell and wished him good luck.

Playwrights will tell you, provided no producer is around to overhear them, that to obtain a presentation of their work on Broadway is the most difficult thing in the world. Until last season producers were willing to acknowledge that the presentation of a play without interference from the author was the hardest task to accomplish in the whole world. Now they will frankly admit that naming a play is the supreme achievement in life.

Last season, it will be recalled, A. H. Woods spent many sleepless nights in selecting a suitable title for the comedy which concerned the further adventures of Potash and Perlmutter. First it was known as "Potash and Perlmutter in Wall Street," then it became "Abe and Mawruss," and finally in desperation the name of "Potash and Perlmutter in Society" was decided upon. When presented on tour last season "The Girl From Brazil" was called "The Brazilian Girl." But on reaching Broadway, musical comedy tradition had to be respected and so those magical three words, "The Girl From" were woven into the title.

Recently "A New York Girl" was chosen as the title of the new play, in which Elsie Ferguson is to appear this season. It seemed a perfectly good and inoffensive name. Then it was discovered that a certain burlesque troupe now touring the West is known in the "merry-merry" circles as "A New York Girl." Of course, that wouldn't do for Miss Ferguson, and so the name of her new play has been changed to "Shirley Kaye."

"The Great Lover" was originally called "$2,000 a Night." "The Pearl of Japan," a comic opera soon to be produced, has already been announced under two other titles. "The Romance of the Eta" and "Noto." "Little Miss Springtime" was known as "Miss Rabbit Foot" at the time Klaw and Erlanger obtained it for American presentation. "Broadway and Buttermilk" was the title selected for Willard Mack's rural comedy, following its production out-of-town as "Jane O'Day from Broadway."

Speaking of titles, the linotype operator offers a first rate suggestion in last week's Washington letter. "Tears of Discretion" is his contribution to stage literature.

The "deadhead" sui generis has no limitations, particularly if he is "working" the theatrical field. Three of the species, however, completely reached the goal the other night in London. The fire curtain at the Strand Theater collapsed causing the audience to scatter. In the exit patrons demanded and received their money. In the rush were three "guests" from the upper circle. In the excitement of the moment at the box-office they made their claim and walked out 12s. 9d. to the good, as the manager of the house discovered when he came to balance his cash.

NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

MARGARET ANGLIN CHARMS IN "CAROLINE"

Comedy in Three Acts by William Somerset Maugham. Produced by Charles Frohman at the Empire Theater, Sept. 20.

Caroline Ashley	Margaret Anglin
Maude Fulton	Florence Edney
Isabella Trench	Viva Birkett
Cooper	Lillian Brennard
Robert Oldham	Charles Dalton
Dr. Cornish	Arthur Cheney
Rex Cunningham	Rex McDougall

In describing "Caroline" a high comedy, William Somerset Maugham may be credited with conceding the superficial quality of a number of situations that border on farce. The obvious intent of the play is to entertain cultivated audiences with a not over deep or serious study of the temperament of an intelligent woman who has reached middle age; also the masculine tendency—irrespective of age—to find feminine charms most alluring when they are unattainable. "Caroline" is sophisticated in tone, cleverly, even brilliantly written at times, true in characterization, despite some exaggerations, and delightfully acted, especially by Margaret Anglin.

Depending almost solely on witty dialogue, Mr. Maugham devised little action for his latest play; but save for occasional moments when the conversation seems a bit protracted, the absence of movement is not felt. The situation on which the three acts are based is capital. Estranged from her husband and past the bloom of youth, Caroline has for ten years accepted the adoration of an unmarried barrister, Robert Oldham. News comes of the death of the long absent husband and there is nothing to prevent Caroline's second marriage. Solicitious friends call to offer congratulations—the union of the widow and the barrister is taken for granted.

Very adroitly Mr. Maugham reveals the emotions of his two central characters when actually confronted by the possibility for which they had longed. Only under the spur of whiskey and soda does Oldham muster courage to propose, and even a younger and more ardent admirer becomes noticeably reluctant when there is danger of his protestations being taken seriously. Presently Caroline discovers that as a married woman she is most desirable, whereas under freer conditions her charms are ineffective. She meets the dilemma by pretending that the report of the death of her husband was false, whereupon her lovers return.

Some of Mr. Maugham's epigrams would not be out of place in a Wilde play and their point is never lost in the delivery of Miss Anglin and her company. Admirably suited to the character of Caroline, Miss Anglin gives a perfectly finished comedy performance. Florence Edney as a flashy, domineering young woman, is well in the atmosphere, whereas able portrayals are given by Viva Birkett and Charles Dalton.

"THE AMBER EMPRESS" HAS SPRIGHTLY SCORE

An Operatic Comedy in Two Acts. Music by Zoel Parenteau. Book and Lyrics by Marçus C. Connolly. Produced by Corey and Riter at the Globe Theater, Sept. 19.

Tom Brenner	Donald Macdonald
Pete	George Schiller
Carl Lumleigh	Maurice Boddington
Trixie Scott	Louise Allen
Sheldon Scott	Thomas Conkey
Count Ruffano	Lew Christy
Sam Lewis	John Daly Murphy
Mrs. Harriet Scott	Emma Janvier
Percival Hopkins	Frank Lalor
Beverly Mason	Mabel Wilber
Harry Austin	Andrew Higginson
Liza Jones	Daisy Bevett
A Waiter	Jack Pratos
Premiere Danseuse	Claire Lorraine

With a score of an unusually charming and melodious quality and a book, if not inspirationally satisfying, is quite up to the average of Broadway musical comedies. "The Amber Empress" should have fared better at the hands of New York reviewers. We appreciate the superhuman task of Messrs. Corey and Riter in their initial musical presentation of attempting to interest a group of individuals, that for the most part regards with supreme complacency any theatrical product of American manufacture. Had the producers displayed a little more foresight, a little more of the business acumen of their competitors, and announced their offering as direct from Budapest or Vienna, with music by Parentos and book by Connolski, American adaptation by Harry B. Smith, they would undoubtedly have been more journalistically rewarded for their pains.

Mr. Parenteau seems to be the light opera discovery of the season. He knows how to write for mixed choruses. He can compose as sentimentally as the Herberts or Friml's and his orchestration is graceful and appropriate to the mood of the lyrics. His numbers have sprightliness and melody and, occasionally, moments of real inspiration, as in an Italian serenade and a talking song by Mr. Lalor, in which the orchestration is patterned after classic methods. A quartette of exceptionally fine voices, headed by Irene Audrey, a young and winsome soprano, of whom we shall hear much later, carried the air of the Serenade while the chorus hummed a soft and low accompaniment.

Mr. Connolly has not been so fortunate in the fashioning of the book. He has adhered too closely to the American tradition that a fund of interpolated jokes are more necessary than a romantic story of continuity. His lyrics are in the main excellent. The story concerned an American motion picture company in Venice for the purpose of taking a film called "The Amber Princess." There various pecuniary embarrassments fall to the leading man and woman, but all is righted in the end through the ministrations of a wealthy globe-trotter from the U. S. A.

Frank Lalor played the rich American with his usual quiet dignity. Emma Janvier was highly amusing as an adventurous social climber. Donald Macdonald and Louise Allen scored an enormous hit in an ingeniously arranged Chinese fox trot. Mabel Wilber was an attractive "Amber Empress." John Daly Murphy made the part of an English money-lender his own. Thomas Conkey sang the tenor role acceptably and Claire Lorraine was a graceful ballet dancer.

"MISS SPRINGTIME" IS DELIGHTFUL

Musical Comedy in Three Acts. Music by Emmerich Kalman, Book by Guy Bolton, Lyrics by P. S. Wodehouse and Herbert Reynolds. Produced by Klaw and Erlanger at the New Amsterdam Theater, Sept. 25.

Paul Pilgrim	Charles Meakins
Michael Robin	John E. Hazzard
Henry Wenzel	Nick Burnham
Hugo Knaus	Maurice Cass
Boulka Wenzel	Sari Petrass
Jo Varady	George MacFarlane
Maimie Stone	Georgia O'Ramey
Dustin Stone	Jed Prouty
Officer	William Cahan
Inspector Brock, of Budapest	Percy Woodley
Secretary to Rudolph Marto	Wayne Nunn

If "Miss Springtime" remains on the list of Broadway attractions a year from now it will not be surprising. It is a long while since New York has had such an irresistible combination of gay, tuneful music, witty lines, and intelligent lyrics, all very finely presented in settings that by their beauty and freshness are in keeping with the joyous atmosphere of the work. "Miss Springtime" is so far above what one customarily expects under the head of musical comedy that it scarcely seems to belong in that category. Emmerich Kalman's score has much of the quality of light opera, never descending to a low level and not infrequently realizing passages of haunting melody, and others of charming gayety, according to the mood of the moment. Then in the book and the lyrics there is an abundance of humor that one may laugh at without apologizing.

Harmony is found in every factor contributing to the representation—in Joseph Urban's scenery, in the exquisite color schemes carried out in the costuming, and in the tone of refinement unfailingly maintained. From first to last there is not a jarring note, not a lapse into mediocrity.

Despite a pardonable nervousness, Sari Petrass in the prima donna role—her first in New York—quite won the audience by her singing of "My Castle in the Air" and "The Garden of Romance," the last a duet with George MacFarlane. Miss Petrass possesses a cultivated, pleasing voice, and is a competent actress, whose personality no doubt will be more effective in subsequent performances.

John E. Hazzard, makes much of a part rich in opportunities. He shares in several of the best comedy numbers of the evening, among them, "The Old-Fashioned" drama, in the delivery of which he is assisted by Georgia O'Ramey and Jed Prouty. Miss O'Ramey does some very clever comedy work on her own account in singing "A Very Good Girl on Sunday," whereas the glorious voice of Mr. MacFarlane brings out the fine quality of Mr. Kalman's more serious music. Although Charles Meakins looks much less like a dancing man than he did a few years ago, he has not lost his power to please.

"UPSTAIRS AND DOWN" A SMART COMEDY

A Comedy in Three Acts by Frederic and Fanny Hatton. Produced by Oliver Morosco at the Cort Theater, Sept. 25.

Anthony Ives	Fred Tiden
Nancy Ives, his wife	Christine Norman
Robert Van Courtland	Orlando Daly
Elsie Hunt	Roberta Arnold
Elizabeth Chesterton	Mary Servoss
Alice Chesterton	Juliet Day
Tom Cary	Paul Harvey
Capt. Terance O'Keefe	Courtney Foote
Sprang	Arthur Elliott
Pierre	Alfred Hesse
Rosalie	Adoni Feyleri
Nelly	Ida St. Leon
Craig	William MacDonald
Louis Letour	Leo Carrillo

The Hattons, that co-operative couple from Chicago who cut such appetizing slices from artificial life, have presented in their latest effort, "Up Stairs and Down," a composite picture of a Long Island menage which in brilliancy of dialogue, truthfulness of characterization and novelty of situation quite surpasses their previous achievements. It is to be regretted that the speed and variety of the first act was not maintained throughout the play, but shortly after the opening of the second act the tempo gradually diminished until it assumed at the close of the act an entirely halting character.

However, the authors are far too resourceful, far too skillful in the use of repartee to allow their work to suffer through a lack of continuous smartness. And so we are confident that a second visit to the Cort in, say, about three weeks will disclose a play that will rank with Langdon Mitchell's "The New York Idea," as the high-water mark of smart and sophisticated comedy.

We see a group of pleasure-loving millionaires philandering and poloing about a Long Island rendezvous. We are "upstairs," and we note the unconventional attitude which both men and women display toward each other in matters of love. Comes a dashing, irresistible Irishman—a soldier from over the seas—and he makes his triumphant way among the flirtatious females with all the ardor and romance of his race. Presently a new focus of the household is presented to our gaze, and we are "below stairs," where we find that, though convention is respected religiously, flirtations are conducted in a manner to bear out Kipling's contention that "Judy O'Grady and the Colonel's lady are sisters under the skin."

The plot is woven about the impetuous Irishman. He has nearly compromised a silly little butterfly. Her older sister, a "dangerous" creature, will teach him a lesson, will make him bow to her every whim. Of course he does just that in the end, but we are at a loss to understand it, as the sister has not the danger, the magnetism, to attract for long a man who has loved and laughed at women from India to the Polar Seas. The elder sister is the one badly drawn character in the play, and Miss Servoss helps but little to make her vivid.

The acting was uniformly good, with Courtney Foote winning most of the laurels for his easy and graceful performance of the Irish soldier-poloist. Christine Norman gave assurance and poise to the part of the hostess. Fred Tiden as a nonchalant husband, Roberta Arnold as a lackadaisical society girl, Juliet Day as the love-mad butterfly, and Arthur Elliott as the butler shared in the acting honors.

TREE TO OPEN IN BOSTON

Actor to Return to England in January After Season Here of Repertoire

Sir Herbert Tree will sail from England next week to open his new season in Boston on Oct. 15 in "King Henry VIII." Other plays which he will include in his repertoire on tour are "The Merry Wives of Windsor" and "Richard II." Following engagements in Chicago, Philadelphia, Washington, and other leading cities, Sir Herbert will play a brief season in New York, during which he will present "Richard II." and "The Newcomes."

The actor-manager's American engagements will end in January, and he will then return to England to resume direction of His Majesty's Theater. He recently acquired the English rights to "The Great Lover," which he will present in London in the Spring.

While in America, Sir Herbert has found time to write a volume of short stories, entitled "Nothing Matters; and Other Tales," and a copious notebook of his impressions of the United States.

MELTZER LEAVES "AMERICAN"

Charles Henry Meltzer, who has been the dramatic critic of the New York *American* since the retirement of Alan Dale, has resigned his position in order to accept a place on the publicity staff of D. W. Griffith. He is succeeded on the *American* by Wesley Hamer and Victor Watson.

Mr. Meltzer is a widely known critic and author. At different times he has acted as dramatic critic of the New York *Herald* and the New York *World*. He has written or adapted several plays, among which may be mentioned "Hannele," "Madame Sans-Gene," "The Sunken Bell," "Manon Lescaut," "His Honor the Mayor," and "Five Hundred Years Ago." He was for four years secretary to the late Heinrich Conried, managing director of the Metropolitan Opera House, during which time he made English translations of nearly all the libretti of the opera presented.

PORTMANTEAU THEATER TO TOUR

Neil McCune Martin, formerly dramatic editor of the Columbus, (O.) *Citizen*, has been engaged by Stuart Walker to assist Robert Edgar Long in the promotion department of the Portmanteau Theater. The Portmanteau Theater tour, under the direction of Maximilian Elser, Jr. and Russell Janney, will open Oct. 23, at the Court Square Theater, Springfield, Mass., where a group of one-act plays will be given under the auspices of the College Club of Springfield. Following a preliminary tour through New England the Portmanteau will be seen at one of the Shuberts' theaters in New York.

BERNHARDT COMING SOON

Sarah Bernhardt will sail for America on the Espagne, Sept. 30. A cable has been received from her stating that the scenes and properties for the twenty plays in which she will appear had been shipped. Mme. Bernhardt's engagement in New York will follow that of David Warfield at the Knickerbocker. Several players will accompany Mme. Bernhardt, who have appeared with her in this country before.

"PIERROT" IS PROSPERING

"Pierrot the Prodigal" is prospering at the Booth Theater. Paul Clerget as Papa Pierrot dominates the performance. Marjorie Patterson's Pierrot must also be reckoned with as an expert piece of work. Margot Kelly as Phrynette has scored a hit and the rest of the admirable cast contribute to a smooth performance.

"AMBER EXPRESS" WILL MOVE

"The Amber Empress" will move from the Globe Theatre to another Broadway theatre on September 30. The change of theatres is made necessary since Mr. Dillingham wishes to bring "Betty" into the Globe Theatre on October 2.

BROWNE TO PRODUCE "AFTER"

Maurice Browne, of the Chicago Little Theater, has obtained the rights to "After," a new play by Frederick Bruegger. It will have an early production.

CYRIL MAUDE IN "JEFF"

Cyril Maude will appear next month in a new comedy, called "Jeff," dealing with life in a small town in Canada near the border line. With the exception of Muriel Martin Harvey, Mr. Maude will be supported by an all American cast. This is due to the fact that the characters in the play are of the Northern New England type, with the exception of the roles taken by Mr. Maude and Miss Harvey.

HENRY JEWETT PLAYERS ENGAGED

The Packard Theatrical Exchange announces the engagement of the entire company for the Henry Jewett Players, who will occupy the Copley Theater, Boston, Mass. During the season opening Oct. 2, Mr. Jewett will direct the company. The repertoire of the company will include a number of Shakesperean productions as well as plays of Pinero, Shaw and Ibsen. Gladys Morris and Lionel Glenister will play the leading roles.

DALY IN COMEDY BY BAHR

To Appear Under Harris Direction in "The Master," a Work Said to Possess Shavian Brilliancy

Arnold Daly, who flits from Shaw to motion pictures these days with equal ease and resourcefulness, is conducting rehearsals of a comedy in which he will shortly be seen under the direction of the Henry B. Harris Estate. The play is by Hermann Bahr, the Viennese dramatist, who wrote "The Concert" and other famous works, and is entitled "The Master." It was presented at the Irving Place Theater nearly seven years ago, with Gustave Olmar in the leading role. Its production by the Harris Estate in Cleveland on Oct. 2 will mark its first presentation on the English-speaking stage.

The play is said to contain as its principal character a sort of superman, who speaks with Shavian brilliancy and whose behavior under trying conditions is decidedly unconventional.

Mr. Daly, whose contempt for Shaw does not extend to his plays, is said to be highly satisfied with his new role. He will play the part of a physician, who, in spite of certain strange views in life, has won enormous success. He insists that feeling has no place in life; that reason should govern man's actions, even in such a matter as love. In the end he shows for a brief instant that he possesses feelings and then resumes his former cynical attitude toward life.

Mr. Daly's own experiences on the stage have been rather trying since his appearance in a repertoire of Shaw plays two seasons ago. Last fall he produced Basil Macdonald Hastings and Eden Philpotts's fantastic comedy, "The Angel in the House," with himself in the title role, but the play did not meet with the favor expected and was soon withdrawn. Last Spring Mr. Daly appeared in Richard Mansfield's role of Beau Brummel in Clyde Fitch's play of the same name for several performances at the Cort Theatre.

Among those who have been engaged to support Mr. Daly in "The Master" are Edward Abeles, Ramsey Wallace, Edith Latimer, and Edna May Oliver.

VERDICT OF NEW YORK DAILIES ON NEW PLAYS

"MR. ANTONIO."

Sun.

There was a lack of motive for everything that left the spectators indifferent to all but the brilliant bravura of Mr. Skinner's performance.

Times.

A talky and tenuous comedy that makes a most promising start and fails to keep the promise.

Herald.

Full of poetical impudence and Latin enthusiasm in art, Mr. Skinner makes the role of Mister Antonio a thoroughly fascinating study in character, one that is worthy of comparison with the best roles in his extensive repertory.

"POLLYANNA."

Times.

The fact that it is a crudely constructed play, that all of its situations are hackneyed, that it often mixes pathos with bathos, and that some will depart determined never to be pleasant again, does not matter. It oozes sentimentality and the crowd will love it.

Sun.

It is a sweet, wholesome play.

World.

Her (Pollyanna's) welcome was one of multitudinous cheers and not a few heartfelt and flattering tears.

Post.

Rich in the kind of sentiment that everybody loves.

"THE AMBER EMPRESS."

Sun.

Mr. Parenteau's score is melodious and sprightly, and that helped the operetta to its success with the audience last night.

World.

Two hours spent in an effort to absorb the melodic and literary atmosphere of "The Amber Empress" disclosed it to be an example of amiable mediocrity. It had the merit of being liberally staged.

Mail.

The concerted numbers are solid and worthy, the dances are spirited and original, the solos and duets indicate an ear neatly sensitized to popular taste without being too dependent upon an absorbent memory. In fact, rather a cheering combination went to work in the Globe Theater last night.

"CAROLINE."

World.

There was at all times enough human nature in Caroline Ashley to save the artificial story in which she was concerned from becoming preposterous.

Times.

Something of the superlative brilliance of the comedies of Oscar Wilde sparkles in the new play which had its first New York performance last evening. Margaret Anglin, in the title-role, gives a performance that is a really memorable achievement in high comedy.

Herald.

The play touches the high water mark of psychological realism, lightly expressed in epigrams.

Post.

There are some passages of excellent light comedy in the "Caroline" of W. S. Maugham, together with much that is frothy, repetitive, and, to tell the truth, not a little tedious.

FRANCES STARR REHEARSING

Frances Starr is rehearsing her new play, "Little Lady in Blue," a romantic comedy in three acts by Horace Hodges and T. Wigney Percyval. To support Miss Starr David Belasco has engaged a company, including Jerome Patrick, George Giddens, Charles Garry, Frederic Graham, Horace Braham, Carl Sauerman, Adrian H. Rosley, Roland Rushton, Henry Law, Lucy Beaumont, Miss Pendleton and A. G. Andrews.

Miss Starr's tour begins in Washington, D. C., the middle of October, and she will appear in New York in November.

Word has been received of the birth of a son on Sept. 12 to Mr. and Mrs. David W. Parry, 110 Riverside Drive. Mrs. Parry was formerly Florence Fisher, recently leading lady to Walker Whiteside and Otis Skinner.

THIRTY-FIVE WEEKS TOUR

Rhea McMurray, daughter of Mr. and Mrs. Thomas A. McMurray, of New York, has been engaged for a thirty-five-week tour with the Boston National Grand Opera Company, Max Rabinoff director. Miss McMurray, who is known professionally as Mlle. Rhea, will be one of the principal dancers. The tour, for which contracts have been signed, covers a period of thirty-five weeks in the United States, Canada, South America, and Central America.

Nan Halperin, who came out of the West unknown and became a headliner within a month, is developing into a business woman. She has just been elected president of the Friendlander Producing Company. The first offering of the firm, "The Four Husbands," was seen at the Palace a week ago.

"BOOMERANG" ORIGINAL

Belasco Wins Suit Brought by Lila Longson in Superior Court

The trial of the case brought by Lila Longson against David Belasco, Winchell Smith and Victor Mapes, authors of "The Boomerang," at the Belasco Theater, in which it was claimed that "The Boomerang" was an infringement of the play, "The Choice," claimed to be written by Miss Longson of Brooklyn, was completed last week before Judge Sheppard in the United States District Court. A. J. and I. M. Dittenhoefer represented Mr. Belasco, and Nathan Burkan appeared for Messrs. Smith and Mapes.

After hearing a short argument, Judge Sheppard decided from the bench that there had been no infringement of any kind, and that the pivotal idea and main situation in "The Boomerang" are entirely different from those of Miss Longson's play. The decision ended with the charges of infringement brought against Mr. Belasco and the co-authors of this play being dismissed and resulting in their complete vindication.

OPENING OF LITTLE THEATER

"Hush" is Said to Contain Plenty of Comedy and a Foundation of Serious Thought

An English play entitled "Hush" will be the offering at the opening of the Little Theater on Tuesday, Oct. 3rd. Winthrop Ames has chosen the work of Violet Pearn, an authoress of the British Isles, who has written two novels that have attracted considerable attention in her native land. There is said to be an abundance of comedy and action in this piece.

The story revolves around a young woman of advanced ideas who writes a play to shock the prudes of London. The parents of the fiance of the young woman see the play and are delighted instead of shocked as might be expected. Aside from the comic effects, "Hush" has an undercurrent of serious interest, which will doubtless give the audience something to remember after the performance is over. The role of Julie Laxton, the author in the play, will be taken by Cathleen Nesbitt. The heroine will be enacted by Estelle Winwood, who recently came here from London and will make her debut in "Hush."

DANZIGER—DRYER

Clara Danziger, known professionally as Kathryn Tyndall, was married to Alfred Dryer, a Wall street business man, on Sept. 18, at the home of her mother, Mrs. Edward Danziger, 137 West 79th street. Miss Tyndall played with "The Concert" and made her last appearance in "The Yellow Ticket." She will retire from the stage.

Edna Goodrich is now en route East from the Coast, where she has been working for the motion pictures. She will appear in vaudeville under M. S. Bentham's direction.

Courtesy of Arvid Paulson

RICHARD MANSFIELD, JR.

Richard Mansfield, Jr., who recently made his stage debut in a special performance at New London, Conn., of his father's famous success, "Old Heidelberg," has received several offers for Broadway engagements. He is biding his time, however, until he can make his New York appearance under the most favorable auspices. Young Mansfield was a member of the Boys' Military Camp at Fort Terry, Conn., this Summer, and a photograph of him as a soldier appears on this page of THE MIRROR, through the courtesy of his friend, Arvid Paulson.

NEW HERBERT OPERETTA

Hauerbach to Collaborate With Composer on Play Which Joseph Weber Will Produce

Victor Herbert and Otto Hauerbach are collaborating upon an operetta which will be produced early in the new year by Joseph Weber. It will be the first time that Messrs. Herbert and Hauerbach have joined hands in the writing of musical plays, the former having been heretofore associated with Henry Blossom and Glen MacDonough, while Mr. Hauerbach has worked with Rudolf Friml.

It will be Mr. Weber's first production since "The Only Girl," which was presented at the Lyric Theater in the Fall of 1914.

MISS TAYLOR IN NEW PLAY

Laurette Taylor will appear next month in a new play entitled, "The Harp of Life," of which Hartley Manners, the husband of the star, is the author. This means a change in the plans of George C. Tyler, Miss Taylor's manager, as her tour had been arranged some time ago. This new production will head the list of her repertoire.

PAUL DICKEY, GENERAL DIRECTOR

William Harris, Jr., has appointed Paul Dickey as general stage director for all his productions. The first Harris play to be produced this season will be "Arms and the Girl," at the Fulton Theater, on Wednesday night. Mr. Dickey has staged this production and will direct the production of a new play by Bayard Veiller, which will be produced some time next month. A play written by Mr. Dickey himself will be shown later in the season under the Harris management.

SHUBERTS GET THE GARRICK

The Shuberts, who have taken over the Garrick Theater in Thirty-fifth Street, will present there in the first week in October a play called "Le Poilieu," through an arrangement with Lucien Bonheur, of the Theatre Francaise.

"GOOD GRACIOUS ANNABELLE" CAST

She cast for "Good Gracious Annabelle," which Arthur Hopkins will present in New York early in October, will include Lola Fisher, May Vokes, Walter Hampden, Edwin Nicander, Edwin Holland, Walter Regan, Ruth Harding, Helen Lee, Roland Young, J. Palmer Collins, Harry C. Bradley, Willis Reed, Harry Ingram, and Mac Macomber.

"OBJECT—MATRIMONY" ON TOUR

"Object—Matrimony," the new comedy of Jewish life by Montague Glass and Jules Eckert Goodman, which William A. Brady is producing, will be presented for a short tour out of town. This week it is at the Belasco Theater in Washington, and soon after that Mr. Brady will bring it into a New York house. In the cast are Madame Mathilde Cottrelly, Marjorie Wood, Jess Dandy, Irving Cummings, Jules Jordan, Wright Kramer, and Jean Temple.

NINE O'CLOCK THEATER

Helen Freeman's Nine o'Clock Theater, at 32 West Fifty-eighth Street, will be opened on Oct. 16, the bill to consist of foreign one-act plays. Miss Freeman and Langdon Gillette will play the leading roles. Witter Bynner, the poet, will read a prologue of his own composition on the opening night.

APARTMENTS NOW A STUDIO

From bachelor apartments to a rehearsal studio is the transformation that time has brought to the property of the late Frank Worth at 157 West Fifty-fifth Street. Silvio Hein has fitted the place up for his various productions beginning with "The Merry Wives of Windsor," with Thomas A. Wise, Constance Collier, and Isabel Irving as the stars.

BUYS AUSTRALIAN RIGHTS

Hugh J. Ward, on his annual visit to acquire American successes for the J. C. Williamson company, purchased from H. H. Frazee the Australian rights to "Nothing But the Truth," the new farce in which William Collier is now appearing at the Longacre Theater.

"HOUSE OF GLASS" AT STANDARD

Max Marcin's "The House of Glass," which remained at the Candler, now the C. & H. Theater, most of last season, is this week's attraction at the Standard Theater. Mary Ryan continues in her original role, and the balance of the cast includes Ada Gilman, Harry C. Browne, Thomas Findley, Sam Meyers, Frank M. Thomas, Jerry Hart, E. J. McGuire, John Fenton, Frederick Burk, William Walcott, Mana Wada, and Florence Walcott.

TO HEAD "ALONE AT LAST" COMPANY

Forrest Huff and Fritzi von Busing have been engaged by the Shuberts to head one of the companies to be seen in "Alone at Last," on tour. This couple were last seen in New York with Gaby Deslys in "The Belle of Bond Street" at the Shubert Theater.

A LIVELY SCENE IN "THE MAN WHO CAME BACK."
The Attraction at the Playhouse That Appears to Have Settled Down for a Run.

THE BROADWAY TIME TABLE

Theater	Play	Date of Production	Number of Performances
Astor	The Guilty Man	Aug. 18	51
Belasco	The Boomerang	Aug. 10, 1915	503
Booth	Pierrot the Prodigal	Sept. 6	29
C. & H.	The Intruder	Sept. 26	7
Casino	Flora Bella	Sept. 11	24
Cohan	Seven Chances	Aug. 8	63
Comedy	Washington Square Players	Aug. 30	38
Cort	Upstairs and Down	Sept. 25	8
Criterion	Paganini	Sept. 11	24
Elting	Cheating Cheaters	Aug. 9	61
Empire	Caroline	Sept. 20	13
48th Street	Rich Man, Poor Man	Sept. 29	3
44th Street	The Girl From Brazil	Aug. 30	37
Fulton	Arms and the Girl	Sept. 27	5
Gaiety	Turn to the Right	Aug. 17	52
Globe	The Amber Empress	Sept. 19	15
Harris	Fair and Warmer	Nov. 6, 1915	379
Hippodrome	The Big Show	Aug. 31	45
Hudson	Pollyana	Sept. 18	18
Longacre	Nothing But the Truth	Sept. 14	20
Lyceum	Mr. Antonio	Sept. 18	16
Lyric	The Flame	Sept. 4	32
New Amsterdam	Miss Springtime	Sept. 25	8
Playhouse	The Man Who Came Back	Sept. 2	33
Republic	His Bride! Night	Aug. 16	53
Shubert	Mr. Lazarus	Sept. 5	31
39th Street	Very Good Eddie	Dec. 24, 1915	326
Winter Garden	The Passing Show of 1916	June 22	127

GRAND OPERA IN OPEN AIR

The open air grand opera bill at the City College Stadium, Thursday night, Sept. 21, included those Metropolitan favorites, "Cavalleria Rusticana" and "Pagliacci." The performance was given under the management of the Metropolitan Musical Bureau and most of the receipts were devoted to the Civic Orchestral Society.

The cast was nearly identical with that of the Metropolitan Opera House. In "Cavalleria" Madame Gadski sang Santuzza, while Kathleen Howard made an unofficial Metropolitan debut in the role of Lola. The role of Turiddu was taken by Luca Botta, that of Alfio by Riccardo Tegani, and Lucia by Emma Borniggia.

Pasquale Amato appeared in his famous role of Tonio in "Pagliacci." Anna Fitziu made a charming Nedda, while Luca Botta, for the first time in America, sang Canio. The roles of Beppo and Silvio were taken by Messrs. Audisio and Tegani respectively. Arnaldo Conti conducted both operas.

SUNDAY NIGHT "POPS"

Margarete Matzenauer will be the principal soloist on the Wagnerian programme arranged for the fourth Sunday Night Popular Concert at the Manhattan Opera House, Oct. 1. The series of Popular Concerts, under the direction of Alexander Kahn, has gained steadily in value and public interest since the inaugural, Sept. 10.

AT BRONX OPERA HOUSE

Blanche Ring was the attraction at the Bronx Opera House week of Sept. 18. Helen Lowell, Erville Alderson, Harry Hollingsworth, Forrest Orr, Josephine Morse, Fayette Perry, Tommy Meade, Knute Erickson, Charles Walton, Cyril Raymond, and Kathryn Hutchison gave excellent support. John Barrymore in "Justice" week of Sept. 25.

"A LADY'S NAME" FOR LONDON

The English rights to Cyril Harcourt's comedy, "A Lady's Name," in which Marie Tempest is to appear on tour, under the direction of the Shuberts, have been obtained by Gladys Cooper, the actress. Miss Cooper will play Miss Tempest's part in the London production.

John McCormack is to appear in Cleveland, O., early in October at a Sunday night concert.

TO PLAY IN AUSTRALIA

George H. Jordan, manager and personal representative of Florence Rockwell, has completed negotiations with Hugh Ward, managing director of the J. C. Williamson Co., Ltd., of Australia, whereby Miss Rockwell will appear in the principal cities of Australia in a number of American successes.

Miss Rockwell's new engagement will mean the abandonment of her vaudeville tour in the Edgar Allen Woolf sketch which was scheduled for presentation shortly at the Palace Theater. She will be seen in such plays as "Common Clay," "Cheating Cheaters," "The House of Glass," "The Heart of Wetona" and "Outcast."

MUSIC FOR THE MASSES

Announcement is made by H. H. Reppert, president of the Public Academy of Music of the State of New York, that his institution will open Oct. 2 for the daily instruction of pupils in music. In an effort to reach the musical among the masses, the cost of the course for the year will be $50. Mr. Reppert calls attention to the fact that the instruction will cover twenty-five hours a week. Very poor students will be instructed free of charge, if their applications are signed by any newspaper, minister, or other person of good official standing.

DRAMATIC SERIES IN "MONITOR"

An interesting series dealing with the history of dramatic art in America has been begun in the *Christian Science Monitor*. These articles are timely on account of the observance this season of American drama year by the Drama League of America. Royall Taylor and his play, "The Contrast," form the subject of the first article. The production took place at the John Street Theater, New York, April 16, 1787. Mention is made of the Puritan prejudice towards the theater, which lasted well into the middle of the nineteenth century, even in Boston.

Madame Nazimova has no intention of continuing in motion pictures, it is announced authoritatively. It is stated that the public's impression that Madame Nazimova was contemplating appearing in a series of films is causing her some inconvenience in view of her ambition to continue as an artist of the spoken drama. Her work with the silent drama will be concluded with "War Brides."

RUSSIAN DANCERS ARRIVE

Lydia Lopokova, the premiere danseuse, arrived with the forty other members of the Serge de Diaghileff Ballet Russe on Sept. 19 from Bordeaux on the French line steamship *Lafayette*. The engagement of three weeks at the Manhattan Opera House, under the direction of the Metropolitan Opera Company, begins Oct. 9. This will be followed by a Coast-to-Coast tour of the country. Four new numbers have been added to the repertoire of the company. Waslav Nijinsky, the director of the ballet, is the author of one of these productions, entitled the "Mephisto Valse." The music is adapted from Liszt. Other new numbers are "Till Eulenspiegel," "Le Dieu Bleu," and "Sadke."

DECISION AGAINST "IS ANY GIRL SAFE?"

(*Continued from page 3*)

and unscrupulous producers who do not hesitate to debase the screen and corrupt the minds of young people who are constantly in attendance at the various motion pictures in the city, all for the purpose of financial gain, and the commissioner, therefore, deems it essential to take all necessary steps to prevent the production of photoplays of this character. . . . To my mind the scenes shown would have no moral effect upon the persons frequenting said playhouse, but would, no doubt, have an effect completely to the contrary." The commissioner says that he understands the purpose of the Universal Film Company is to produce similar plays monthly.

According to Mr. Sumner the showing of such a picture as "Is Any Girl Safe?" "is an attempt to exploit for profit the details of a filthy and immoral business." Lillian W. Betts doesn't find "one redeeming feature in the film." Marjorie Triscoll expresses herself thus: "For maudlin sentimentality and morbidity, I have never seen a worse picture." She says it teaches a lesson that a "monster of degeneracy can suddenly turn over a new leaf at a moment's notice." She wants a campaign against the picture. After referring to the crowd of young people there, she states that the picture was positively unclean. I was ashamed to be seen coming out of the theater."

THREE THOUSAND REHEARSING

(*Continued from page 3*)

paring for their road seasons. Over at the Booth the members of Harrison Grey Fiske's company, in "The Fear Market," are getting letter-perfect in their parts before beginning an extended touring engagement.

Three companies of Eugene Walter's "Just a Woman" assemble at the Astor Theater each morning, where they hold rehearsals under the personal direction of the author. They are compelled to depart by noon as then Taylor Holmes and his company, in "Bunker Bean," must learn newly-added lines and "business," preparatory to beginning a New York engagement. Elsie Ferguson is occupying the stage of the Gayety mornings, and George Broadhurst is directing rehearsals of his new play, "Rich Man, Poor Man," at the Forty-eighth Street. Up at the Playhouse rehearsals are in progress of the new play by Montague Glass and Jules Eckert Goodman, entitled "Object—Matrimony."

Marie Tempest is conducting rehearsals of "A Lady's Name" at the Maxine Elliott and William Hodge is putting his company in "Fixing Sister" through final rehearsals at the Thirty-ninth Street Theater. Two organizations of "The Blue Paradise" (the Number 1 company with Cecil Lean, having opened in Chicago last week) are occupying the stage at the Casino during the mornings. "Jane Clegg" is being rehearsed at the Princess.

David Warfield's company in "The Music Master" is dividing the stage of the Knickerbocker with John Drew, who has begun rehearsals of "Pendennis." At the Empire Augustus Thomas is supervising preparations for the touring season of "Rio Grande," and Cyril Maude is getting ready to appear in "Jeff." Oliver Morosco has assembled the principals in "So Long Letty" at the Lyric. A second company in "The Girl from Brazil" and the company which is to appear in "The Bull Ring," at Castles in the Air, are rehearsing on the roof of the Forty-fourth Street Theater. Morning, noon and night rehearsals of "The Century Girl" are going on at the Century. Silvio Hein has begun rehearsals of "The Merry Wives of Windsor," in which he is to present Thomas A. Wise, Constance Collier, and Isabel Irving. They can be found bright and early each morning at the Criterion. Arnold Daly has been alloted the stage of the Hudson in the mornings for the purpose of rehearsing his new comedy in which he will appear under the direction of the Harris estate.

Joseph Ritter has moored his yacht, "The Zara," in the Hudson River, on which he is holding rehearsals of a new play by a well-known writer. Mrs. Fiske and her "Erstwhile Susan" company are rehearsing in the Corey and Ritter offices at 13 West Fortieth Street. Bryant Hall and Lyric Hall are crowded to capacity each morning and afternoon with chorus girls who are trying out new songs and dances for the various productions for which they have been engaged.

Kendall Weston, of St. John, N. B., has signed a contract with the Imperial Theater, through the New York offices of Keith and Albee, to present a series of one-act plays, the first, "A Member of Parliament," commenced Sept. 18.

ACTORS' EQUITY ASSO'N

Meeting to Be Held Oct. 6 for Purpose of Stimulating Players' Interest in Civic Duties

Members of the A. E. A. are most earnestly urged to send in reliable addresses to the office of the association.

At the last meeting of the Council, held in the association rooms, 608 Longacre Building, Sept. 19, 1916, the following members were present:

Mr. Kyle, presiding; Messrs. Christie, Coburn, Connelly, Cope, Courtleigh, Craven, De Angelis, de Cordoba, Ellis, Mawson, Mills, and Westley.

New members elected:

May Bouton	Henry Hull
Phil Dwyer	Dan Merrifield

An appeal came to us a few days ago from a member who was let out at the end of the first week without notice or salary. Three men were in the management. We knew them all. The first to whom we spoke said he always liked the actor's work, but he had been miscast in this instance. The second member of the firm who was responsible for the man's engagement had dismissed him peremptorily. The third of the triumvirate said to us, "that man was not treated right, and I'm going to see that he gets salary for two weeks—one that he actually worked and another because he ought to have it." And he did that very thing, although there was no written contract.

Another appeal is in our hands from an actor who was selected for a part in the revival of a widely known play. He had been employed by the same manager before for a period of several years. The stage-manager who had been with the play from its first production gave the actor a test rehearsal in the part, after which he was placed under contract. A clause of the contract reads: "The manager hereby engages the artist to render such professional services as may be required of him for the run of the play." The character in which the actor had been tested is only a "bit," and he was asked to assume the duties of prompter and assistant stage-manager, which he did, serving in that capacity two weeks. At the end of that period the manager himself, whose name figured in the contract as "party of the first part," attended a rehearsal and left instructions that the actor be "let out." He was, and despite the fact that he had done a lot of work as assistant stage-manager, no compensation was tendered him. The equity of this case must take into account the fact that the actor and his ability were well known to the employers and his representatives when he was engaged.

These two citations, we think, show clearly that without the use of a uniform equitable contract, such as the A. E. A.'s, the treatment accorded actors will ever be as shifty and fitful as are the characters and dispositions of various managers who have had their own free way too long, or of any gamblers who choose to enter our game and throw loaded dice.

A committee appointed by the Council, and composed of Frank Mills, chairman; Messrs. Cope, Craven, Ellis and Kyle, to arrange for the stimulation of actors' interest in civic duties have decided to hold a meeting on Friday afternoon, Oct. 6, probably in the great ball-room of the Hotel Astor, on which occasion eminent public men and women will address the gathering on citizenship. Details will be given out later.

Lippincott and company are bringing out a volume by Arthur Hornblow, entitled "Training for the Stage." It is one of what the publishers call the "Training Series." Other volumes by different authors pertain to the training of journalists, street railway executives, lawyers, foresters and physicians. Mr. Hornblow gives recognition to the A. E. A. as an institution and prints in full its form of contract and its rules and regulations.

The Drama League of America is to publish a monthly beginning with October and the A. E. A. has been asked for a contribution. We have made it.

The last number of "Equity" invited suggestions from members, and an official letter has gone out to those members who never let us hear from them stating that "we are doing our best to master the problems which confront your profession and ours and unless we know how every member stands we are placed at a disadvantage."

BY ORDER OF THE COUNCIL.

BAZAAR FOR ACTORS' FUND

Daniel Frohman, president of the Actors' Fund, and Marc Klaw, chairman of the Finance Committee, have engaged Grand Central Palace for a big bazaar to be given there next May for the benefit of the Fund. Every branch of stage entertainment will be represented and the receipts will be added to the endowment fund being raised. The Fund is spending over $70,000 a year for the relief of sick and disabled professionals.

"Les Flambeaux," a strong drama by Henri Bataille, has been sold by Oscar Osso, agent for the Society of Dramatic Authors and Composers of France, to Mr. Lester Lonnergan. The play will probably be produced this Winter.

PRODUCTIONS ON THE WAY

Klaw and Erlanger have arranged for Elsie Ferguson to begin her preliminary road tour in "Shirley Kaye," the new comedy by Hulbert Footner, at the Apollo Theatre, Atlantic City, October 9th. The play is now in rehearsal. Miss Ferguson will be seen in "Shirley Kaye" in New York in November.

William Hodge will open in his new play, "Fixing Sister," at the Maxine Elliott Theater, on Monday, Oct. 2. The play is a new comedy drama of New York life in four acts.

Rehearsals of "Rio Grande" have begun under the personal direction of the author, Augustus Thomas. The company will begin its season early in October in Boston at the Hollis Street Theater.

"Her Soldier Boy," in which Clifton Crawford, Margaret Romaine, and John Charles Thomas play the leading roles, opened in Albany last week.

"Follow Me" has been selected as the title of the new musical comedy in which Anna Held will appear next month, under the direction of the Shuberts. The piece was adapted from the German by Felix Doermann, and has music by Leo Asher and Sigmund Romberg. Roy Atwell, Zelda Sears, George Anderson, Harry MacDonald, Lou Halligan, and the Sykes Sisters have been engaged for leading parts.

"Rich Man, Poor Man," by George Broadhurst, founded on the story by Maximilian Foster, will open at the Forty-eighth Street Theater on Sept. 29. Included in the cast are Marie Wainwright, William B. Mack, John Bowers, Brandon Hurst, Frank Westerton, and Rudolph Cameron.

The new Midnight Frolic, which will open on the Ziegfeld roof, Sept. 28, was staged by Ned Wayburn. The famous Ziegfeld chorus will be aided and abetted by William Rock and Frances White, Hattie Burke, Bird Millman, the Arnaut Brothers, Milo, Peggy Brooks, Eddie Cantor, Sybil Carmen, Lynch and Holland, and Lucy Gillette.

Willard Mack's new drama, "King, Queen and Jack," produced by A. H. Woods, opened Thursday evening, Sept. 21st at Providence, R. I. Florence Reed, Norman Trevor and Lewis S. Stone are prominent in the cast.

A new play of a musical character by Harry B. Smith was placed in rehearsal last Monday. It is entitled "For the Love of Mike." Jerome Kern is the author of the songs in the production.

Charles Dillingham will present "Betty," a musical comedy originally acted at Daly's Theater in London, Tuesday night, Oct. 3, in the Globe theater. Raymond Hitchcock, who recently returned from a year's engagement in London, is the star of the piece and this is his first appearance under the Dillingham management.

DIED

C. M. S. McLellan, author of many well-known musical comedies, died September 21 at Esher, England. Mr. McLellan was born in Maine in 1865. As a journalist he began his career writing under the name of Hugh Morton. He was editor of Town Topics for a while. His success in writing for the stage led him to devote all his time to it. His last production was "Around the Map," which was produced at the New Amsterdam. One of his early successes was "The Belle of New York," in which Edna May won fame. His serious play, "Leah Kleschna," was produced successfully in New York and London. He had made his residence for many years in England, but retained his American citizenship. His son is serving in the British Army.

Louis Kelso Brennan, who played Chinese characters in vaudeville, killed himself Sept. 22 by jumping in front of a subway train at Seventy-second street. Mr. Brennan was 35 years old. He lived at the Hotel Somerset.

Wright Huntington died suddenly in the midst of the production of "Experience" on the night of Sept. 21st at the Lyric Theater, Cincinnati, O. Mr. Huntington, who was stage director as well as leading man in the play, was fifty-one years old. Mrs. Huntington, also a member of the cast, was notified of her husband's death, as she was at the Havlin Hotel. In the early eighties, Mr. Huntington was engaged in newspaper work in San Francisco. He then entered the Keith vaudeville circuit. During his career, he supported several stars, including E. H. Sothern. Some of the roles he played were Capt. Chas. Howard in "The Louisianian," John Christison in "The Dancing Girl," and Percival Pinkney in "Letterblair."

John Waldron, formerly a well-known leading man of Albaugh's Lyceum Stock Co., Baltimore, died in that city September 20. For several years past he had given up theatrical work and had been a member of the brokerage firm of Jackson & Waldron, New York. Mr. Waldron was born in Liverpool, England, in 1868. He was engaged there for a time in newspaper work. Coming to New York, he became associated with a traveling stock company. He was then leading man with the Newark Stock Co. Later he occupied the position of leading man with the old Albaugh Lyceum Stock Co. of Baltimore. Then he played leading roles in the stock company at the Castle Square Theater, Boston. Mr. Waldron was a member of the Atlantic Highlands Country Club, the Red Bank Yacht Club and the Players' Club of New York.

Frank Clement, a former member of the Boston Opera company and the New York Symphony Orchestra, died on Sept. 20 at his home, 211 Gross Street, Pittsburgh, Pa. He was born in Carlsbad, Germany, and graduated from the Conservatory of Music in Leipzig. He leaves a widow, a son, a daughter, and two sisters. He was a member of the Pittsburgh Musical Society.

Jack Warburton, who succeeded Nat Goodwin in "The Gilded Fool," died Sept. 19 at the Findlay Home and Hospital. He was forty-five years old and had played on the American stage for twenty years. He had a prominent part in "Hyde's Theater Party" several years ago.

PLAYERS ENGAGED

M. S. Bentham has arranged with Lucien Bonheur, head of the Theatre Francais, for Belle Ashlyn, to appear as a member of the company. The organization has contributed members to the American stage, but Miss Ashlyn's engagement is the first instance of an American girl being engaged by the company.

Hilda Spong will play the role of Lesbia in William Faversham's presentation of "Getting Married." Edwin Cushman and Herbert Belmore have also been added to the cast.

Mary Alden and Malcolm Duncan have been added to the cast of "The Unchastened Woman."

Marie Shotwell and Robert Cameron have signed with the Frohman Amusement Corporation and will appear in the film version of "The Witching Hour."

Grace Hampton signed with the Shubert management, and will join James T. Powers in "Somebody's Luggage."

Thurston Hall is now under the Shubert management.

Maude Andrews and Marie DeBecker have been engaged for Marie Tempest's company.

Gilda Leary and J. H. Doyle are going with the Northampton, Mass., Municipal Players.

Edwin Meander and Walter Regan have been placed with the "Good Gracious Annabelle" company.

Gladys Fairbanks has signed with "Where the Rooster Crows" company.

Harry Reading has been engaged to appear in the vaudeville sketch "Mary's Ankle."

Walter McEwan will support Maude Adams this season in "The Little Minister."

Charles Gotthold and Montague Love have been added to the Astra Film company's roster.

George Parsons has been engaged by H. H. Frazee for the principal part in the George Randolph Chester farce, "Business Before Pleasure."

Dixie Hines announces the following engagements: Mlle. Margot, premiere danseuse, under the management of Elizabeth Marbury.

Marie Shotwell, leading role in screen version of Augustus Thomas's drama, "The Witching Hour," produced by the Frohman Amusement Corporation.

Margaret Nybloe, Helen Evily, A. F. Kaye and Edward Phelan in "Hobson's Choice," on tour in the East.

Ray Cox in new revue at the London Hippodrome.

Following are engagements of the past week announced by the Packard Theatrical Exchange:—Courtney Foote, Juliette Day, Arthur Elliott and Alfred Hesse with the Oliver Morosco production "Up and Down."

William Sampson with Oliver Morosco.

Robert Fraser, Edwin Brandt and Elsa Rizer with Oliver Morosco's "Rio Grande."

A musical company for a Western Chautauqua season beginning April 25, 1917.

Julius Velie and Ethel Boyd with the Aborn Company in "Princess Pat."

Frank Ryedale in musical sketch "Old Towners."

Eugene O'Rourke, Gene Weathersby and Martin Mann with Cyril Maude's company.

Will Howell, Will Nicholson, Herbert Charles, Gerald Pring and Gliberta Faust with Joseph Brooks' "Ben Hur" company.

Jules Jordan, William J. Kane, Billy Dixon, Jess Dandy, John Shayne, Wright Kramer, and Irving Cummings with Montague Glass' "Object Matrimony," William A. Brady's management.

Muriel Hope, Loretta Wells and Kay Carleton with "Everywoman."

J. H. Greene and Jack Daley with "Hit the Trail Holliday."

Edward Mordaunt, Jack Ellis and Jerome Renner with "The Fear Market."

Hans Dumont, Carl Axzell, Paul Casenueve, Carl Deitz and Suzanne Jackson with "A Delicate Situation."

William Harris, Jr., manager; Laura Walker, Francis Stamford, Jennie Dickerson and Eugene Dingens with "When the Rooster Crows."

Harry Hollingsworth with Blanche Ring's company.

Mrs. Clara T. Bracy with the Frohman forces.

Julie Herne and Daniel Jarret, Jr. with Claude Gillingwater in vaudeville.

Robert Cain in picture with Ann Murdock.

WHAT READERS SAY

Sherwood W. Hawley, Toronto, Can.: "I have been a satisfied reader of THE MIRROR for quite a few years, and while I have never before been on your subscription list, I decided to become a direct subscriber as I do not like missing a single issue. I can safely say THE MIRROR (to my way of thinking) is the *one and only* theatrical paper on the market to-day worth reading, as it keeps its readers well up to all that is going on in the mimic world, and information can generally be counted on to be authentic."

Walter Scott Howard, Buzzard's Bay, Mass.: "For twenty years, as an actor, I turned to THE MIRROR as a sort of prompter. For many years, as a writer, THE MIRROR proved a pilot on the sea of composition. My first scenarios were accepted and produced through a study of THE MIRROR."

Edward E. Rose, Sarasota, Fla.: "Please send me THE MIRROR for another year, as no man in any department of the theatrical profession can afford to be without it. Thanking you in advance and wishing you and the good old MIRROR *every* success."

Mrs. Harry S. Hadfield, Cambridge, Mass.: "Mr. Hadfield and I have had THE MIRROR since we first entered the dramatic profession, over twenty-three years ago. He is out now with Treasure Island company No. 2. I am resting, so you can see what THE MIRROR means to me, how I can keep track of my many friends through its columns and of those who ring down for the last time. Wishing every success to the best dramatic paper printed."

George P. Goodale, Detroit *Free Press.*: "I want THE MIRROR. Life would be packed with emptiness were I to miss the habit of years and years. If there is any hitch in your *Free Press*, let me know and the lubricator will be set to work at once."

S. G. Best, General Feature Film Company, Chicago, Ill.: "I have been a subscriber to THE MIRROR since 1890. I have found it of considerable value in our business and hope to be a reader of its pages for another twenty-five years or so."

COMING AND GOING

H. Callis, for many years manager for the W. T. Wyatt Company in the West, is now located in Santa Barbara, Cal., where he is the lessee and manager of the Potter Theater.

Vera White, formerly with the Little Theater company in Chicago, and Raymond Johnson, a Chicago scenic artist, are to be married shortly.

Business continues big at the Plattsburgh, N. Y., Theater during camp season. Jack McAuliffe's musical revue with twenty-one people played to capacity business week Sept. 4. ("Fair week"), receipts, $2,051.25.

Frederick Warde spent a week at his Summer home at North White Lake, in the foothills of the Catskills, prior to beginning work on Monday, Sept. 25, on the big Thanhouser feature picture, "The Vicar of Wakefield."

Matt B. Snyder, who plays the part of Colonel Carvel in the forthcoming spectacular production of "The Crisis," is over eighty-two years of age and claims to be the oldest picture actor in active service. Despite his years, Snyder is hale and hearty and as straight as an arrow. He has supported Booth, Barrett, Charlotte Cushman, Charles Keene and other famous stage stars. He is an Annapolis graduate, served in the U. S. Navy, enlisted in the Confederate Army at the outbreak of the Civil War, won the rank of major and, following the war, became an actor.

Edmund Goulding, the English dramatist and photoplaywright, will shortly be seen on Broadway in a play for which rehearsals have already been started.

Valerie Bergere is enjoying a pronounced success with her new act, "Little Cherry Blossoms," and she and her company are very happy these days with all time booked.

The season at Brattleboro, Vt., opened at the Auditorium, September 16, with "Everywoman," by May Robinson and a company of sterling players; "The Making of Mrs. Matt," 20; "It Pays to Advertise," 30.

Marise Naughton returned recently from France, where she was called last spring, owing to the sudden illness of her father. Her experiences in France and England were stirring and remarkable, but she was able to return safely with her father, who is practically helpless. In view of his condition, Miss Naughton hopes to secure professional engagement in New York this winter.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. Questions regarding private life of players will be ignored. **No questions answered by mail.**]

M. J. P., Brooklyn.—Alfred Swenson is with the All-Star Players, New Bedford, Mass.

R. K., New York City.—Eda von Luke is appearing in "My Home Town Girl" with Hyams and McIntyre.

S. E. CROMWELL, Conn.—The Speigel Revue will play in the Bronx, New York city, week of Oct. 25 to 30.

W. Z. N., Chicago.—In THE MIRROR, dates Nov. 11, 1905 and March, 23, 1907, we reviewed Bernard Shaw's "Mrs. Warren's Profession."

M. N. N., Freeport, L. I.—In "Years of Discretion" Mrs. Farrell Howard, played by Effie Shannon, marries Christopher Dallas (Lyn Harding).

O. A. WOODSTOCK, N. Y.—In the Washington Square Players' production of "The Roadhouse in Arden," Helen Westley played Cleopatra Hamlet. In "Helena's Husband" she played the Slave.

E. N. F., Akron, O.—In the June 10, 1916 issue of the MIRROR we published a notice of the marriage of Bonnie Glass, who was married that month. The MIRROR will continue to print news of vaudeville players.

R. K. BENWARE, Lansing, Mich.—We have not received an announcement of the opening of the John E. Kellerd Company. A letter addressed to Mr. Kellerd in our care will be forwarded just as soon as we learn of his whereabouts.

YANKEE SUBSCRIBER.—We regret that we are unable to give you the plans of Alexandra Carlisle for this season. We have not heard in what she will next appear. The information will be printed in the news columns when we do receive it.

R. J. M., Chicago.—"Julius Caesar" was presented in Beachwood Canyon, Cal., last May before an audience of 40,000 people. Over 5,000 actors took part in the production. We did not at the time print the entire cast, but prominent in the roster were, Tyrone Power, William Farnum, Theodore Roberts, De Wolf Hopper, Frank Keenan, Sarah Truax, and Grace Lord.

O. D. E., Dolgeville, N. Y.—At present Isadora Duncan is touring South America, but she plans to open a short season here later on. Miss Duncan and her pupils present classic dances. The best way to learn about her and her work is to read the reviews of her performances when she plays in New York. Several magazines devoted considerable space to her season last season.

LAWSUITS

Sam Davis, manager of the Columbia Theater, has sued the Empire Theater Company, of Indianapolis, which operates the theater, for $1,400, alleging he has been discharged as manager at a salary of $35 a week. The suit was filed in the Superior Court. Davis says he had been employed by the defendant company for twenty years as local manager, and that being discharged at this time of the year, prevents him from obtaining similar employment, as theatrical managers for the year are employed in March and April.

Daniel L. McCarthy, of New York, has sued Frederick A. Mills, of Montclair, N. J., a music publisher, on a note for $10,000. The note was of the promissory kind and not the musical variety usually handled by Mr. Mills. George M. Cohan, the actor and playwright, originally held the note, but assigned it to McCarthy.

INCORPORATIONS

The B. F. Kahn Theatrical Enterprises, New York City. To carry on the business of giving theatrical, operatic, spectacular and other performances. Capital $5,000. Directors, Samson Friedlander, Samuel W. Lavine and May Leinkram, 5 West 122d street, New York City.

STEIN'S
MAKE-UP
NEW YORK

NEW YORK THEATERS

EMPIRE Broadway and 40th Street. Evenings at 8.15. Matinees Wed. and Sat. at 2.15.
Charles Frohman.....Manager
Charles Frohman presents
Margaret Anglin
In the New Comedy
CAROLINE
By William Somerset Maugham.

LYCEUM 45th St., and Broadway. Evgs. at 8.15. Matinees, Thurs. and Sat., at 2.15.
Charles Frohman presents
Otis Skinner
In the American Comedy
MISTER ANTONIO
By Booth Tarkington.

BELASCO West 44th St. Evgs. 8.30 Mats., Thurs. and Sat., 2.30.
Second Year
DAVID BELASCO presents
The Boomerang
"Booms laughter market."—*Eve. Mail*
By Winchell Smith and Victor Mapes

GAIETY Broadway and 46th Street. Evenings at 8.15; Matinees Wed. and Sat. at 2.15.
TURN TO THE RIGHT
By Winchell Smith and John E. Hazzard.

FULTON Bway & 46th St., Evgs. at 8.30. Matinees Wednesdays & Saturdays at 2.30.
William Harris, Jr., presents
ARMS AND THE GIRL
A Comedy by Grant Stewart and Robert Baker.

NEW YORK THEATERS

New Amsterdam Theatre, West 42d Street. Evenings at 8.15; Matinees, Wednesday and Saturday at 2.15.
Klaw & Erlanger's New Musical Comedy
Miss Springtime
By Emmerich Kalman, Composer of "Sari."

HUDSON Theatre, West 44th St. Evenings, 8.20; Matinees Wednesday & Saturday.
"Her welcome was one of multitudinous cheers and not a few heartfelt and flattering tears."—*World.*
"The Gladdest Play in All the Glad World."—*Telegram.*
POLLYANNA

GEO. M. COHAN'S Theatre, Bway. & 43rd St. Evgs., 8.30. Mats., Wed. and Sat. at 2.30.
Klaw & Erlanger.....Managers
David Belasco presents
SEVEN CHANCES
A comedy by Roi Cooper Megrue.
"Exceptionally Funny."—World.

ELTINGE Theatre, West 42nd St. Evenings at 8.30; Mats., Wed. and Sat. at 2.30.
A. H. Woods presents
CHEATING CHEATERS
By Max Marcin.

REPUBLIC West 42nd St. Evgs. at 8.30. Mats., Wed. and Sat. at 2.30.
A. H. Woods presents
HIS BRIDAL NIGHT
With the
DOLLY SISTERS
By Lawrence Rising
Revised by Margaret Mayo

NEW YORK THEATERS

Playhouse 48th, East of B'way. Phone 2628 Bryant. Evenings, 8.20. Matinees, Wednesday and Saturday, 2.20.
William A. Brady presents
a New Play
THE MAN WHO CAME BACK
By Jules Eckert Goodman.
With a strong cast, including
MARY NASH and others.

Winter Garden B'way & 50th. Phone 2330 Circle.
Evgs. at 8. Mats., Tues., Thurs. & Sat. at 2.
The Passing Show of 1916

Casino Broadway and 39th Street. 'Phone 3846 Greeley. Evs., 8.15 Mats. Wed. & Sat. 2.15.
LINA ABARBANELL
IN NEW OPERETTA
FLORA BELLA

39th St. Theatre, near Broadway. Phone 413 Bryant. Evenings 8.20. Mat., Wed. and Sat., 2.20
Last Week Here. Next Week, Princess
2nd Triumphal Season in New York.
VERY GOOD EDDIE
Monday, Oct. 2 - - - BACK FIRE

ASTOR THEA., 45th St. and B'way. Phone 287 Bryant. Evgs. 8.30. Mats., Wed. and Sat., 2.30.
THE GUILTY MAN
With IRENE FENWICK
Monday, Oct. 2 | TAYLOR HOLMES in HIS MAJESTY BUNKER BEAN

44th St. Thea., just West of B'way. Phone 7202 Bryant. Evs. 8.15. Mats., Wed. and Sat., 2.15.
Messrs. Shubert present
A New Musical Comedy
The Girl From Brazil

BOOTH 45th, West of Bway. Phone 6100 Bryant. Evgs. 8.30. Mats., Wed. and Sat., 2.30.
PIERROT THE PRODIGAL
A Pantomime with Music.
("L'Enfant Prodigue.")

LYRIC 42d West of Bway. Phone 3216 Bryant. Evgs., 8.15. Mats., Wednesday and Saturday, 2.15.
THE FLAME
By RICHARD WALTON TULLY
Author of "The Bird of Paradise" and "Omar, the Tentmaker."

Shubert 44th St., West of Broadway. Phone 8439 Bryant. Evgs. 8.30. Mats. Wed. & Sat., 2.30.
HENRY E. DIXEY
and Distinguished Support
In a New Comedy **MR. LAZARUS**

ANOTHER BROKEN CONTRACT

Editor DRAMATIC MIRROR.

SIR.—I just closed a "run" of one hundred and twenty-five nights through the Western States, playing David in "The Melting Pot," on the Chautauqua circuit of Tented Theaters (made so the rain could ooze through gracefully—principally over the stage.)

Yes, Wm. J. Bryan was on the platform, sometimes the same day that we appeared.

We sometimes gave two performances the same day, each in a different town. Yes, that was hard. Sometimes we gave a milkman's matinee at 8:30 A. M. Sometimes we gave two acts in the evening, and the following two the next morning—(cause? Rain.) We sometimes played through a deluge of rain, coming through the "water-proof" (?) tent. Sometimes going home in our costumes drenched to our skins. Sometimes we got sleepers on all night jumps—but more often not. And added to all this, during our performances, were shrieking locomotives, bumping of freight cars, and a hundred feet away large electric light plants or flour mills with their noises and hissing of steam; also many automobiles were parked near the tent, affording the kiddies amusement by pressing the buzzer, or squeezing the horn bulb—as well as the noises from flat-wheel trolley cars. In fact, all the inconveniences that could possibly be put in the way of giving an intelligent performance we encountered, and above all this noise we had to shout, so the man in the last row of the audience of two thousand people (and half as many more four to six months old babies, with lungs as powerful as our own) could hear. We were reminded above all this din that we must speak "louder," as a woman slightly deaf could not catch all we were saying, so that meant an extra strain on our vocal chords. But we "got there" just the same, for the town paper would issue an extra the following day saying it was the "greatest attraction the town had ever witnessed."

What has all this to do with the cause? Simply this, through all this experience we worked—and worked hard to fulfill our contracts—and all of our contracts, I think, read to close somewhere around *January*—so many weeks on the "Chautauqua," so many more on the "Lyceum Circuit."

Alice Martin, our leading lady, worked with us conscientiously, getting every result, so much that she at times received the "honor" mention in the newspaper criticisms. She worked 125 nights and received her salary for such work *for* 125 nights—her contract also read to extend into the Lyceum tour. But on the closing of the Chautauqua tour she received her notice—"We do not need your services as an actress any further"—or to that effect. Now what good is a contract under such management—after one has "made good" for 125 nights?

Miss Martin has been with such firms as David Belasco, Wm. A. Brady and the Shuberts, and it is too bad that a talented member of our profession should have to bear the terrible fate of receiving such a notice—for every one in our art knows what this means. Whether justified or not, either way, it *hurts*—the latter more so, for it is hard to explain to folks who don't know the real cause, and I want to say as a member of the Actors' Equity, and a member of this company, playing the leading male role (this not being my first) that I have never had the pleasure to play opposite an artist who gave such an easy, smooth and artistic performance than Miss Martin in the role of Vera, and will miss her in "The Melting Pot."

Yours for justice,
THEODORE A. DOUCET.

Miss Bloom, of Orlando, Fla., has won the Brady moving picture beauty contest. It is understood that she has violet eyes, corntassel hair, two lips like roses and the complexion of a lily.—Boston *Transcript*.

NEW YORK THEATERS

LONGACRE Theatre, 48th St., W. of Bway. Evgs., 8.20. Mats. Wed. & Sat., 2.20
H. H. Frazee presents
William Collier
In a New Farcical Comedy
NOTHING BUT THE TRUTH

HIPPODROME
MANAGEMENT CHARLES DILLINGHAM
Nights at 8.15 Mat. every day at 2.15
"THE BIG SHOW" Staged by R. H. BURNSIDE
With the Incomparable **PAVLOWA**
NEW ICE BALLET | MAMMOTH MINSTRELS | 100 NOVELTIES 1,000 PEOPLE.
EVERYTHING BIG—BUT THE PRICES
Seats six weeks ahead. Five box offices.

RIALTO
B'way, at 42d St.
Continuous from Noon. Daily Matinee, 15-25c. Eve. 25-50c.
Bessie Barriscale in "A Corner in Colleens," Jane Cowl, Baritone, Mme. Maubourg, Scenic, Topical, Keystone Comedy, and the
Incomparable Rialto Orchestra

Richard Mansfield once offered his seat in a car to a lady, who slid into it without a word. The actor raised his silk hat. "I beg your pardon," he said slowly. The women looked up in surprise. "I didn't say anything," she volunteered. "Pardon me for my mistake," returned Mansfield, in a kindly tone. "Pardon me, I thought you said 'Thank you'!"—*Christian Register*.

Here is a notice which an American paper alleges appeared on the programme at the Empress Theatre in Wyoming. At this particular theatre variety is played only once a week, hence the reference to "last Thursday;" "We will present three vaudeville acts that claim to be very good, but we will not vouch for them, and if they are as rotten as the three acts last Thursday, the manager will call on all the young men that may be in the house to assist in putting them off the stage and out in the alley."—London *Performer*.

NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

ST. LOUIS STOCKS

At The Players, Mitchell Harris, Thais Magrane and the full company of popular favorites are well cast in "Under Cover." Reviews have been most favorable to the new enterprise and every indication is that the company is thoroughly established for a prosperous season. "Potash and Perlmutter" is underlined. Mitchell Harris is to be cast as one of the famous partnership and Joseph Daily, comedian of The Players, as the other.

At the Park, Roger Gray is bidding farewell to the Park Opera Company and to St. Louis in "The Burgomaster." Next week Florence Mackey and Billy Kent head the cast in a revised version of Lew Field's "The Henpecks." Sarah Edwards, Francis Lieb, Evelyn McIlwain, Carl Haydn, Harry Fender, Josephine Dubois and the rest of the company will appear to good advantage in this bill. Mack Whiting directs the offering.

It is reported that the Imperial Theatre, at Tenth and Pine streets, will reopen its doors on October 1, with a dramatic stock company. The first bill will probably be "Kick In." Oscar Dane and the Oppenheimer brothers are backing the enterprise. Prices have not been publicly announced. It is reported they are to be on the "ten, twent' and thirt'" scale.

The week of Fall festivities in St. Louis will be the week of October 1, with the Veiled Prophet's ball and parade on Tuesday, October 3, and the fair at Maxwelton all the week. The crowds that are certain to visit St. Louis during this week should tend to brighten up the show business.

HAGGERMAN.

A FAVORITE AT NEWARK

NEWARK, N. J. (*Special*).—"Potash and Perlmutter in Society" was splendidly presented at the Broad Street Theatre, September 18-23. Barney Bernard was flawless in the role of Potash, Charles Lipson shared honors as Perlmutter, Robert Newman as the brasen agent gave a spirited performance, Joseph Sweeney, whom we remember so pleasantly as a former member of the Brownell-Stork Stock Co., did excellent work as the promoter; Maurice Barrett was excellent as Pasinsky, good looking and good actor; Lottie Kendall, as Ruth, could not have acted more natural. The management is to be commended in selecting Miss Kendall for the role. The entire cast was good, including Jennie Moskowitz, Mildred Davis, Robert Gibson, Eva Mann, Ralf Belmonte, Mildred Adams, Louis Morrell, Carl Hartberg, Alice Endres, Joseph Redman, Rhoma Ray, Ted Davis, Rhea Vanola, Dore Rogers, Mona Morgan, Stanley Jessup, Edwin Maxwell, William Ely, Grace Fielding, Edward J. Keenan, and E. C. Davis.

GEO. S. APPLEGATE.

"GREAT PURSUIT" IN KANSAS CITY

KANSAS CITY, MO., (*Special*).—Kansas City's most beautiful theater, long the home of pictures, came back to its own Sept. 17 with a stock company de luxe. This city has been the home of many high class stock companies and the brilliant company gathered together by the director, Mr. Percy Winter, promises to hold its own with the best of them. The opening play, "The Great Pursuit," was handled with all the vigor and snap of a first hand production, and the members of the company were all seen to advantage, though the play was one to test the capabilities of the players.

Aline McDermott, who appeared in Marie Tempest's role, has many things in her favor—voice, figure and mannerisms and an easy and graceful action. The new leading man, Alfred Cross, created a splendid impression. Florence Roberts and Mary Hill won instant favor as did also Lillian Foster and John T. Dwyer. The company has set for itself a high mark and it remains to be seen if they can maintain it. If they can then their success is assured. Second week, "Kick In."

JACK MCCLEERY.

"JERRY" AT UNION HILL

UNION HILL, N. J. (*Special*).—Catherine Chrisholm Cushing's "Jerry" was the medium used to introduce to local playgoers a new leading lady, Betty Brice, seemingly possessed of all the piquant and semi-boydenish charms which metropolitan audiences delight in associating with Billie Burke, who scored so successfully in this play. Two years before the motion picture camera has brought to Miss Brice a thorough appreciation of the value of pantomimic expression. She gave a pleasing portrayal of the titular role. The reception accorded Jack Roseleigh and Joseph Lawrence was befitting their excellent work in Union Hill heretofore. They played their respective roles, Montague Wade and Dr. Kirk in the usual finished manner. Caroline Locke, also a new member of the company, made a favorable impression in the role of Jean Doubleday. Arthur Griffin appeared as Brizzo. We have yet to meet the comedian who does not attempt to be humorous when an opportunity for a curtain speech presents itself, nevertheless Mr. Griffin is comical. Other favorites are Aubrey Bosworth, and Arthur Mack. Maude Atkinson is the other newcomer. W. C. Masson is the director again. His name on the programme insures a worthwhile production. "Rolling Stones" the current week.

E. A. GREWE, JR.

"POLLY OF THE CIRCUS," BROCKTON

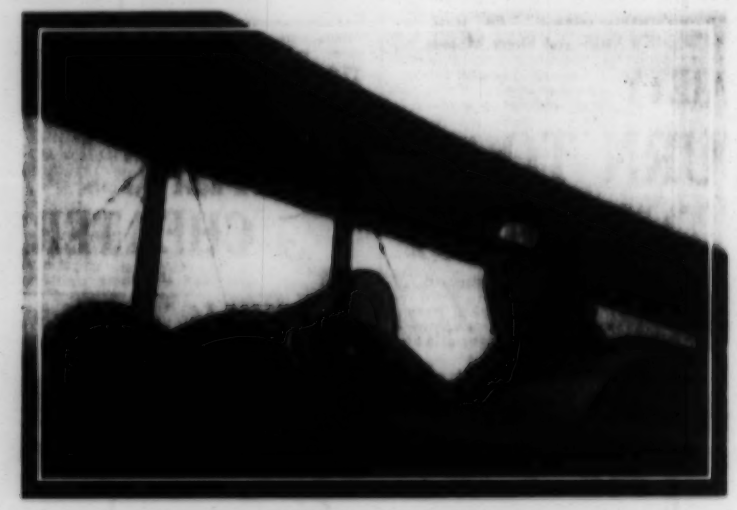
BROCKTON, MASS. (*Special*).—The Hathaway Players in "Polly of the Circus" gave an interesting production to large and appreciative audiences week of Sept. 18. Doris Wooldridge, in the title-role, showed versatility, doing exceptionally good work in the pathetic scenes; Hooper Atchley, as the Reverend John Douglas, gave a convincing and manly interpretation; John B. Whiteman, as Big Jim, the canvasman, did well; William H. Dimock, as Uncle Toby the clown, gave a fine impersonation; Harry La Cour and Marion Chester, as Hasty and Mammy, furnished some good comedy in their colored roles; Herbert De Guere and Forrest W. Abbott, as the two deacons, deserve mention; Leona Hanson, Helen Kinsell, Florence Thompson, and Nathalie Rounds, in their respective character roles, did finely. The play was well staged under the direction of William H. Dimock.

"My Lady's Garter" week of Sept. 25. Manager Warren O'Hara, of the Players company, has organized a stock company for the New Bedford Opera House, and will open Oct. 2, dividing his time between the two cities.

W. S. PRATT.

MILDRED FLORENCE AT HOME

Miss Florence has just completed a successful special six week summer stock engagement at Portland, Maine, and returns to Keith's Stock Company, Union Hill, N. J., where, last year she established herself as a stock favorite.



ROLAND G. EDWARDS,
As He Landed from His Canadian Flight.

The above photograph shows Director Roland G. Edwards, just as he landed in the fair grounds in his aeroplane flight from Hamilton, Ont., where he closed a most successful season of eight weeks playing to the biggest business known in stock seasons to Toronto for a special engagement of two weeks. Mr. Edwards had only one week in which to build the production and assemble the company for the Toronto engagement, yet the Toronto *World* comments: "It may be said at once that the company is a very capable one and gives a perfect rendering of the piece." A fine appreciation, this. To those who followed Mr. Edwards's splendid achievements during his two seasons as director of the B. F. Keith Bronx Stock Company in this city the encomium is no surprise for it is seldom that players of such uniform distinction can be assembled in one company as he can gather about him. Mr. Edwards has lost interest in his automobile since aeroplaning which, he says, is far more exciting.

A NEW PLAY IN SCRANTON

SCRANTON, PA. (*Special*).—"Lady Luxury" was the offering at the Academy Sept. 19-20, featuring Harry MacDonough and Yra Jeane. They were ably supported, and business was good. Edna Archer Crawford in "The Other Woman," Sept. 21-23, to excellent houses. Miss Crawford received an ovation on her first appearance. An excellent bill at the Poli, with Morrisey and Vera; Spencer Charters in "The Hermit"; Regal and Bender; Will Ward; "The Auto Maniacs"; Reel Life, and Jaffery to big business. At the Majestic, The American Burlesquers, with Harry Walsh and Bobby Vail, to good business. The play is by Eddie Schaffer, a former Scrantonian, who is the author, producer and manager.

The Strand, a new moving picture house, built by Comerford and company, with a seating capacity of 2,000, is nearly completed and will be opened Sept. 27. A feature of the house will be an orchestra of twenty pieces, under the direction of Arnold Lohnman and a large $10,000 organ.

C. B. DERMAN.

NEW COMPANY AT NEW BEDFORD

NEW BEDFORD, MASS. (*Special*).—The New Bedford All-Star Stock company will open a season at the New Bedford, Mass., Theater, Oct. 2, presenting "Kick In." The company comprises Alfred Swenson, Enid May Jackson, Bob McClung, Carrie Lowe, Roxanne Lansing, Harvey Hayes, Dorothy Beardsley, H. Orris Holland, Lorie Palmer, and Lyman Abbe; Fred Sutton, stage director; H. A. Hanson, scenic artist; Edward Denison, director, and Warren O'Hara, manager.

GEE.

"THE RAINBOW," SPOKANE

SPOKANE, WASH., (*Special*).—America: The second vehicle of the American Players, Sept. 10, was the Augustus Thomas drama "The Rainbow." Jane Urban had an especially congenial role as the daughter. Ralph Cloninger found it rather difficult to don a gray wig and portray the middle-aged father, but his work had many elements of merit. Others who scored are: L. Victor Gilliard as Edward Fellows; May Roberts as the aunt; and Harry Leland, Etta Farnsworth and Grace LaMont in minor parts. "Elevating a Husband" underlined.

ROBERT S. PHILLIPS.

"SEVEN KEYS" IN ST. JOSEPH

ST. JOSEPH, MO., (*Special*).—The Dubinsky Bros. Stock Co., Sept. 17-23, presented "Seven Keys to Baldpate" to excellent business. The set for Bald Pate Inn would have been a credit to any stage and the fine character work of the company throughout made the play a great success. Fred Butler as Elijah Quimby deserves special mention. Ed Dubinsky, Madge Russell, Randolph Grey, Eva Craig, Elinore Jackson, Wallace Griggs, Frances Valley, Barney Dubinsky, Frank C. Meyer, Julien Barton, Roy M. Brooks, Frank Clifford and Leroy Bailey were the other members of the cast and aided in the success of the presentation. "Brewster's Millions" follows.

J. A. DUNCAN, JR.

HAVERHILL, MASS.

HAVERHILL, MASS. (*Special*).—The Academy of Music opened Sept. 4 with "On Trial" to capacity business. "Rolling Stones" last week, with "Eternal Magdalene" following. The company is under the personal direction of A. Gordon Reid with Alice Clements and George Wellington in the leads, supported by Mr. Joseph Crehan, William Freeman, Sumner Nichols, Harry Walters, Thomas Whyte, Hal Stock, Mark Kentley, and the Misses Edith Harcourt, Edith Spencer, Louise Marcel, and Gladys Eaton.

C. T. ISSERTELL.

"THE RAINBOW," SOMERVILLE, MASS.

SOMERVILLE, MASS. (*Special*).—The Somerville Players presented "The Rainbow" at the Somerville Theater week Sept. 11, and it proved a splendid drawing card, as large and enthusiastic audiences attended each and every performance. Swayne Gordon and Peg Lotus, in the leading roles, and the balance of the admirable company, were all splendidly received. The stage settings were excellent, and the general verdict with the patrons of the house is, the best company and finest productions ever presented in Somerville. Week Sept. 18, "Kick In"; next week, "Jerry." Emil H. Gerstle is the manager of the house and company: Cecil Owen, the director, and Elbert Benson, the stage manager. A ladies Symphony orchestra, under the direction of Mildred Parker, proves an attractive feature between the acts.

FLORAL WELCOME AT PATERSON, N. J

PATERSON, N. J. (*Special*).—Winifred St. Claire's Stock company which has just closed an extended engagement in the Trent Theater, in Trenton, N. J., under the management of Earl D. Sipe, opened the Empire for the season Sept. 16. A large audience was in attendance and greatly enjoyed the clever presentation of Jerry. The company is a well-balanced one with Miss Winifred St. Claire in the leading feminine role ably assisted with Mr. Bob Glecker an old Paterson favorite in the principal male role. The other members of the cast were Edythe Ketchem (well known here, being a former member of the old Opera House Stock company), Ted Brackett, Bertha Allen, Morris Burr, Bennett Mercer and Frank Harvey. This list does not cover the line of players which comprise the company and the complete list will be given in a later letter. The staging of the piece was well done under the direction of H. Percy Meldon, who has acted in a similar position with this company for the past seven years. Floral pieces filled the stage, the most prominent one being from the local lodge of Elks whose club house is across the way. Manager Sipes start is very encouraging and judging from the work and method he has adopted, we think he will put over a success. "Under Cover" follows.

JOHN C. BUSH.

"SHEPHERD OF THE HILLS," ELMIRA

ELMIRA, N. Y. (*Special*).—Jay Packard's Mozart Stock company offered a most finished production of "The Shepherd of the Hills" at the Mozart, Sept. 18-23, to large business. Leona Powers was winsome as Miss Sammy Lane, and pleased greatly; Edward Everett Horton made a wholesome Grant Mathews, and did excellent work; Dave Callis was good in the title-role; Daniel Malloy scored as Preachin' Bill, and Hazel Corinne contributed a clever bit of character work as Pete. Others seen to advantage were: Caroline Morrison, R. Thomas Holden, Edward McMillan, J. Harrison Taylor, Ernest Geyer, and Girard Patterson. Lee Sterrett staged the production with unusual skill, and the musical numbers, under the direction of Carle Oltz, added to the pleasure. "The Misleading Lady," Sept. 25-30.

The season at the Lyceum, under the able management of Mr. Lee Norton, starts most auspiciously. "Katrinka" drew capacity Sept. 18, and pleased; "Very Good Eddie," Sept. 20; "A Regular Girl," Sept. 21; "Hit-the-Trail Holliday," Oct. 4; "House of Glass," Oct. 6; "Common Clay," Oct. 7. Excellent vaudeville at the Majestic and good pictures at the Colonial and Regent drew large business Sept. 18-23.

J. MAXWELL BEERS.

"KICK IN" AT TOPEKA

TOPEKA, KANS. (*Special*).—"Kick In," week of Sept. 11, Theo. Lorch offered to the playgoers one of the best stock attractions ever seen at a local theater, resulting in pleased capacity business for the week. "Kick In" as a road attraction created favorable comment last season and members of the Lorch company easily surpassed the acting company in many respects. Theo. Lorch and Cecil Fay were seen as Chick and Molly Hewes, giving capable characterizations; Fritz Boone as Commissioner Garvy, Elroy Ward as "Whip" Foggorty and Kathrine Sheppard as Mrs. Halleron deserve mention as does Claude Gagnon as the dope fiend. "Fifty Miles from Boston," week Sept. 24.

F. M. CHESTER.

"ARIZONA" IN OMAHA

OMAHA (*Special*).—When the Ed Williams Stock company opened Saturday evening, Sept. 16, it proved to the Omaha public that Manager W. W. Cole, of the Krug, had one of the best stock companies ever seen in this city. "Arizona" was used for the opening bill and all of the parts were capably handled, but the work of William Hack as Lieut. Denton and Tiny Leone as Bonita Canby was especially well done. The rest of the cast included Aldrid Pierce, Jack Robertson, Elsa Randall, Sylvia Summers, Kathryn Lawrence, Earle Ross, Bob Thompson, Ed Williams, Frank Fox and Walter Warner.

ESTHER P. NEWMAN.

"UNDER COVER" IN ST. PAUL

ST. PAUL, MINN. (*Special*).—"F. C. Priest presents the Shubert Stock Co.," so the bills say, and everybody says it is "some" company, one of the best St. Paul has had. The organization appeared to decided advantage in the opening bill, "Under Cover," at the Shubert, September 10-16, opening to S. R. O., and a fine attendance throughout the week. Elsie Esmond and John Warner gave excellent interpretations of the leading roles. Guy Durrell's efficient stage direction was everywhere apparent, and, in addition to this, he played one of the chief roles in his customary finished style. The company repeated its first week's success with "A Pair of Sixes," September 17-23; "Sinners," 24-30; "The Dummy," October 1-7.

JOSEPH J. PFISTER.

WHO, WHERE, WHAT IN STOCK

Dan Malloy and Hazel Corinne, the well-known Canadian stock favorites, have decided to remain in the States during the coming season. They have been engaged by Jay Packard as comedian and ingenue for his new Monart Players at Elmira, N. Y.

Miss Hazel Miller, having returned from her Summer rest, is one of the active factors at the Elsmere Theater, the Bronx, New York. This week she was seen in "Some Baby." Miss Miller is engaged at the Elsmere for the season which will please her many friends who are patrons of that house.

Eugenie Young, clever little 18 year old ingenue, who has just completed a long engagement with The Bainbridge Players in Minneapolis, and who has been featured as "The Northwest Weekly Girl" by The Minneapolis *Tribune*, in the leading picture houses throughout the Northwest, is one of the "few and far between" ingenues who say, and means it when she says it, that she simply adores ingenue roles and would rather be a little blond headed ingenue than a leading lady any old day. During the recent "movie" convention in Minneapolis, Miss Young was chosen, by the Paramount Company, as Mary Pickford's "double" and was presented with a valuable ring and necklace by this company. Mary Pickford also wired congratulations. Miss Young is open to offers in stock or road companies. Her permanent address is 3712 Colfax Ave., South Minneapolis, Minn.

"There is a good opening for a Stock Company in this city," writes Mr. W. F. Gee, MIRROR correspondent at Fall River, Mass.

Mr. Jason Robards is the juvenile man of the Players Stock Co. in St. Louis, instead of Earl R. Hant as was erroneously reported. Mr. Robards was engaged from New York.

Mr. Frederick D. Anderson, MIRROR correspondent in Denver, Col., writes: "In the MIRROR of August 26, page 12, under the heading 'Scranton Company Sets Record,' the statement is made that the run of 121 weeks just completed by the Poli Players at the Poli Theater, Scranton, is said to be a world's record for continuous stock performances. This is a mistaken claim for the reason that the Denham Players at the Denham Theater, of Denver, under the direction of Manager O. D. Woodward, are starting on Sept. 3, on their 149th consecutive week, and will soon play the 1500th performance. This, I believe, is admittedly the record for a continuous run by the same stock company in the same theater." [A statement showing the record of the Denham was printed in this department of the MIRROR in the issue of *Sept.* 23.—ED.]

Miss Lillian Stuart, for two years on the Coast with the Universal Picture Company, is now with the Monart Players, Elmira, N. Y.

The Wigwam Theater Stock company at the Wigwam Theater, San Francisco, has already played seventy-six weeks consecutively and is still going strong, reports manager Joseph Bauer. Del. S. Lawrence is the leading man and Virginia Brissac the leading woman. Miss Brissac closes her engagement Sept. 23, and will be succeeded by Maude Leone. Howard Russell, Margaret Mariott and Ray Collins are other popular members of the company.

On the closing night of Jack Roseleigh's engagement with the Keith Players, Portland, Me., he was the guest of the prominent business men of the city at a banquet given in his honor at the Elks Club. During the festivities he was presented with a gold headed cane as a token of appreciation of his work as leading man of the Keith stock organization. Among the well known business people present were James Walsh, Arthur E. Gilbert, Richard Shea, Fred Callan, Phillip Eaton, George C. Whitmore, H. S. Ferris, William E. Cullman, Joseph Soutal, H. W. Small, C. A. Bradley, and Roy Moulton. Exalted Ruler of the local Elks lodge. The following week Mr. Roseleigh opened as leading man of the Keith Players, Union Hill, N. J.

The Alcine Players are in their sixteenth week at the Crawford Theater, Wichita, Kans., playing first class royalty plays. The offering for the current week is "The Call of the Heart." The cool weather has brought an increase in patronage and the company is practically the same as when it opened here June 5. Grace Hamilton and Arling Alcine are the leading people and Jas. J. Bliss is director with Frank Hawkins as business manager.

W. O. McWatters and Mae Melvin, who have been in stock in various cities of the mid-west, recently entered vaudeville with a playlet, "The War of Wits," and were eagerly placed at Terre Haute, Ind., the last half of last week by bookers who hesitated at the big salary for other points. McWatters and Melvin are great favorites in stock in Terre Haute.

Manager Wm. T. Keogh of the Bronx Theater, gave a special matinee performance of "Rolling Stones," Sept. 28, the Jewish New Year, (Rosheshono).

Francis A. Martin has been engaged by William T. Keogh as Treasurer of the Bronx Theater, Third Ave., Melrose and 149th St., New York.

The Chester Wallace Players closed their fourteenth weeks' engagement at Valiamont Pavilion, Williamsport, Pa., Sept. 16. It was the most successful season in the history of the beautiful rustic theater and local critics pronounced the Wallace company the strongest that had ever appeared there. Oct. 9, Mr. Wallace and his company open at Sharon, Pa., for an indefinite engagement.

REPORTS FROM MIRROR CORRESPONDENTS

HARTFORD, CONN.

HARTFORD, CONN. (*Special*).—Entire week Sept. 18, "Where Are My Children?" the sensational moving picture was shown at Parson's Theater. The audience was largely composed of women, or rather those who care for this type of entertainment. Next week "Common Clay" and a new Japanese musical opera. The season at Parson's is not yet well under way, but attractions already booked assure one of the most successful seasons in the history of the house. A number of plays have been booked for a week or longer.

Both the Palace and Poli's are drawing large audiences. Despite the fact that both houses are under the same ownership but under independent managements, a friendly rivalry has sprung up and both houses are presenting excellent vaudeville. The Palace is usually sold out and the Poli is beginning to draw large attendances. There is room for two good vaudeville houses in Hartford and it is to be hoped the Poli's will do very well under the new regime. Of course the Palace's position is assured as that house draws immense audiences regardless of the season. Under W. D. Ascough's management this theater has become one of the finest of its class.

The Cecil Spooner Stock company presented "Love's Model" week of 18 at the Hartford before large houses. This play does not give Miss Spooner the opportunity to display herself to the best advantage. At first, to be frank, the play seems a very naughty one and decidedly Continental in type, but during the last acts is developed into a very thrilling war drama with the scenes in Paris. Miss Spooner received satisfactory support. Next week, "The Two Weeks' Honeymoon." The Hartford is now drawing large audiences and the company intends to remain in the city indefinitely if business continues good.

The Grand reports large business. This house is a member of the Columbia Burlesque Circuit. The Morrison picture houses, Majestic and Princess, draw large attendances as usual. Other film houses doing well.

The Hartford Public High School Dramatic Association intends to present several plays during the coming season. Last year this association, composed wholly of students, presented several excellent plays which were successful both from an artistic and financial viewpoint. John Perry was President of the Association.

Hartford people view with interest the success of "Turn to the Right." Winchell Smith is usually rated as a local son and Hartford people take great interest in his work. Moreover this new play first saw the light of day at Parson's Theater, where it played for a solid week at the close of last season. It was then known as "Like Mother Made." The play and cast remain the same.

Miss H. G. Baker, now scenario editor with the Fox Film Corporation, is another Hartford girl who has won enviable success. It was but a few years back that Miss Baker was employed at the Hartford Public Library. Through her own ability as a scenario writer she soon became prominent and hence her present success.

SEYMOUR WEMYSS SMITH.

BILLINGS, MONT.

BILLINGS, MONT. (*Special*).—The 1916-17 season opened Thursday, Sept. 14, with the Winter Garden production, "A World of Pleasure," direct from an all summer's run in Chicago. A packed house greeted the production, and for three hours were treated to a combination of music, dancing, comedy, scenery and feminine pulchritude that made up an ensemble satisfying to the most fastidious taste. As usual with the modern-day musical comedy, the specialty acts proved the biggest thing on the programme, and they repeatedly brought down the house. The Courtney sisters, character singers, were the one "big hit" of the evening; the audience simply could not get enough of them. Conroy and LeMaire, black face comedians, Margaret Edwards, McMahon, Diamond and Chaplow and Rosie Quinn were particular favorites. Other members of the large company were Franklin Batie, Dwight Dana, Dan Healy, William Norris, Wanda Lyon, Winona Wilkins, Helen Gardner, and Collins and Hart. The scenic settings were gorgeous and spectacular.

Other bookings at the Babcock include "The Melting Pot," "The Blue Paradise," etaol'l'e perience," "The Blue Paradise," "Hit-the-Trail Holliday," "The Bird of Paradise," "The Princess Pat," "Very Good Eddie," "The House of Glass," Eva Tanguay and "The Passing Show of 1916."

At the Regent, Majestic and American, feature pictures only. Vaudeville and pictures at the Luna.

EDWARD C. MARTS.

SPRINGFIELD, ILL.

SPRINGFIELD, ILL. (*Special*).—The Chatterton Opera House opened the regular season Sept. 9-10 with the German War pictures, to fairly good business. The Chatterton is under the management of George Hickson and Frank Smith. Mr. Smith is a well experienced theatrical man, having the distinction of opening one of the first vaudeville theaters here some 14 years ago.

The Chatterton still claims one of if not the oldest house staffs in United States, or any other place. Manager Hickson has served 18 years; Chester Carpenter, Chief usher and doorkeeper, 32 years; Will Sutton, usher, 20 years; George Brewer, stage manager, 25 years; Wilbur Damon, flyman, 20 years; and renewal stagemen have seen from 15 to 18 years of service. Professor Louis Lehman until his retirement at the end of last season was orchestra leader for 30 or 35 years.

The Majestic all spick and span with its new decorations, and under the able management of Sam Harris is doing worth-while vaudeville ever since the opening.

Manager Conners has remodeled the Empire Burlesque House, putting in a new balcony and refinishing the interior. Entire new stock company is giving satisfaction to satisfactory patronage. Vaudeville and films are added.

Motion picture business is an in and out proposition here now, and from the appearances the large houses such as Gaiety, Princess and Vaudette are doing all the business with the rest trailing along. The nickel picture house here, so far as business is concerned, is a standstill.

E. L. TOMPKINS.

NEW HAVEN, CONN.

NEW HAVEN, CONN. (*Special*).—"Sinners" was the attraction at the Hyperion, week Sept. 18 and played to large and appreciative audiences. Charles Carver and Jane Morgan did excellently in parts which gave little opportunity. Miss LaTelle was dignified and sympathetic as Mrs. Horton—Miss Cairns was amusing as Polly; Miss Baker did well as Hilda and Miss Cozens received much applause as Sadie, the vivacious little house maid. Carl Jackson did very good work as Horace Worth; John Ditson pleased as Joe Garfield, and William De Wolfe played the unsympathetic Willie Morgan role very well. Frank Thomas gave a dignified and sincere portrayal of the Doctor Simpson role. In all the play was excellently presented and the players deserve congratulation for their work. "Sinners" should rank as one of the best plays presented in several years at the Hyperion. Next week, "The Dawn of a To-morrow." Harry Andrews and Jerry Broderick, both formerly at Hartford, deserve credit for their stage direction. Charles Squires is scenic painter and Bernard Noble is commander of the orchestra and his musicians are doing very well this year.

Vaudeville and picture houses report excellent business.

SEYMOUR WEMYSS SMITH.

THE ROUND-UP

The German Theater company, opens for a tour of one-night stands at Fort Wayne, Ind., Sept. 29.

Harvey D. Orr's "Million Dollar Doll," is playing to splendid business in Pennsylvania and New York State. At Bradford, Pa., recently the show packed the house, and sold standing room at seventy-five cents.

The Lafayette, at New Orleans, opened Sept. 24, with Hodkins vaudeville, playing four acts, with changes of bills Sunday and Thursday.

The new Palace Theater in Milwaukee, Wis., has an elevator on the stage and an elevator man whose only duty is to take the players to and from their dressing rooms.

The Majestic theater in Kalamazoo, Mich., is undergoing repairs, the stage having been burned out. The house expects to open again Oct. 1. It is a part of the Butterfield Circuit.

NEW PLAYHOUSE FOR ST. JOHN, N. B

ST. JOHN, N. B. (*Special*).—A new theater is to be erected here by F. G. Spencer, in co-operation with the King Square Realty Company, H. A. Powell, R. M. Hive, and John E. Stocker. Building will begin next Spring, and the house will be called the Strand. The Auditorium will have seating capacity of 1,500, with boxes and balcony. It will have a modern stage and be equipped to handle pictures, vaudeville, and stock shows. About $100,000 will be involved in the proposition.

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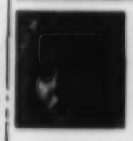

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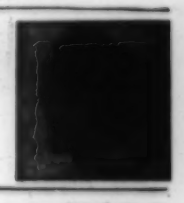

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REPORTS FROM MIRROR CORRESPONDENTS

CHICAGO AND VICINITY

Effect of Moving Pictures on One-Night Stand Plays Which Have Been Filmed—Bills at the Big Houses

CHICAGO, ILL., Sept. 28 (*Special.*)—The one-night stand business starts off encouragingly. There have only been two shows out of Chicago which have failed to get enough money to justify their continuance to date. Two other attractions which started without funds and failed to make more than a town or two can hardly be included in such a list. The shows failing to attract business have both been done in pictures and some point out that that is the reason for their failure. The shows closing are "Graustark" and "The House of a Thousand Candles," and the stubborn fact that both have been over the same territory in pictures is puzzling those who have been contending that picturization of successes only awakens wider interest among theatergoers.

Lithographers of the country held a convention in Chicago last week and among other things passed resolutions against the exportation of paper by American manufacturers and against placing flat and bond paper on the same basis. Motion pictures were taken of the wives and daughters of the members present at the last meeting on Thursday night at the Hotel Sherman.

"The Unchastened Woman" will open at the Princess Saturday night. The show opens a day earlier than originally planned in order to avoid opening on the same night as "The Great Lover" at Cohan's Grand.

Cohan's Grand: "The Cohan Revue" is in its last days and gives way next Sunday to "The Great Lover."

Cort: "Fair and Warmer" continues to offer the biggest laugh in town.

Powers': "Please Help Emily" is drawing average business. "Justice" follows it and then comes "The Boomerang."

Garrick: Lew Fields in "Step This Way" gives way next week to "The Princess Pat."

Chicago: "The Blue Paradise" with Cecil Lean starts off like it would bring success to that house.

Illinois: Thomas W. Ross and Maclyn Arbuckle are appearing in "What's Your Husband Doing?"

Olympic: John Mason continues to attract crowds in "Common Clay."

"Canary Cottage" will probably follow "The Unchastened Woman" at the Princess.

"Seven Keys to Baldpate" was offered at the Imperial last week by a company especially organized for the single week by Frank A. P. Gassolo. The performance was not very good Sunday but before the week was over it was admirable.

Willis Hall has a new act from the pen of Ralph T. Kettering called "Booze," which is a novelty for vaudeville. It shows an old bum telling a "Face on the Barroom Floor" story and behind a screen players act the story in pantomime.

Jack Rollens came in from New York last week on the same train with Herbert Moore, the writer, and C. S. Humphrey, head of the Chicago branch of the U. B. O. The three got acquainted. Rollens spoke of an idea for an act in one, Moore agreed to write it and Humphrey promised to book it.

Tony Denier, who is at the poorhouse at Kingston, N. Y., formerly owned property adjoining the Auditorium, buying it in 1876 for $18,000 and disposing of it for $70,000 when he retired from the stage. He had improved the place by a residence costing $18,000.

A fellow giving the name of Franklin P. Perry and claiming to be a theatrical promoter of New York, married an Oak Park girl and after a honeymoon of a week's duration jilted her, leaving her at the Hotel Morrison with a hotel bill.

E. E. MEREDITH.

BALTIMORE

BALTIMORE, (*Special*).—The most that can be said for "Yankee Doodle Dick" by Virginia Kline, produced at Ford's last week, is that it holds promise of better things to come, when the author has more fully mastered the art of condensation, and the ability to come more directly to the point. If it serves no other purpose, we are at least grateful for the opporunity it furnished in introducing to the legitimate stage Tom Moore, of screen fame. Moore has one ingratiating personalities, and with proper material should easily work his way to a high place in the affections of the playgoing public. Moore, Percy Helton and Maude Hanaford's performances would have made any play, no matter how bad, worth sitting through. It was a case in point where the cast proved infinitely superior to the material at hand. Scott Cooper, Everett Butterfield, Grace Henderson, Aubrey Beattie, Harold Vosburgh, and Wilson Day, are to be congratulated.

That delightful comedy by Edward Childs Carpenter, "The Cinderella Man," was given its first presentation in Baltimore at Ford's on Monday night, before one of the most appreciative audiences which have gathered there this season. Thanks are to be returned to Oliver Morosco for sending us the original cast intact. What a pleasure it was to find Shelly Hull, Frank Bacon, Burton Churchill, Phoebe Foster enacting their original roles. If other managers would follow Mr. Morosco's example, there would be fewer empty chairs.

The play is well staged, and met with a very enthusiastic reception.

On Oct. 2, David Belasco will make a revival of Charles Klein's "Music Master," at Ford's, Oct. 2. Strange as it may sound, it will mark the first appearance in Baltimore of David Warfield in the role of Herr Von Barwig, as owing to various reasons, the original presentation was never given here. As was to be expected the result of such an announcement has caused an almost unprecedented demand for seats, and from present indications it looks as though the house will be sold for all performances long before the opening of the engagement.

Mr. Harry Henkel, the able manager of the Academy, has had personal charge of the improvements being made at the Victoria which has passed into control of the Nixon Interests. He has been superintending the renovating of the house, and has selected the chairs, draperies, etc. Harry Henkel is an indefatigable worker, and it is a safe conclusion that if he is in any way identified with the Victoria, its future success is assured.

Robinson Crusoe, Jr. with Al. Jolson, inaugurates the season at the Academy, Oct. 2. Following in quick succession are promised Lon Tellegan, Raymond Hitchcock in "Betty" with Gertie Millar, Mrs. Fiske, in "Erstwhile Susan," Tom Wise in "Merry Wives of Windsor," Elsie Ferguson in "A New York Girl" and Ziegfeld's Follies.

At the Auditorium a new Irish Comedy drama, "Peggy O'Moore," is receiving its first local production. It will be reviewed in full next week.

I. B. KREIS.

OMAHA

OMAHA, NEB. (*Special*).—Sarah Padden in "The Clod," was the headliner at the Orpheum week Sept. 17. This dramatic playlet is one of the best that has been seen on the Orpheum stage and Miss Padden as the farm drudge did a very fine bit of acting. Claire Rochester and Ralph Dunbar's Maryland Singers constituted the musical numbers. Next in favor were Rockwell and Wood in a clever bit of nonsense.

"Truxton King" played a four day's stand at the Boyd beginning Sunday 17, to fair houses. Nancy Boyer in "The Little Lady From Lonesome Land" week 24.

Week Sat. 16 Manager Johnson of the Gayety is presented "A New York Girl," with Mlle. Babette and Harry Bently. Manager Johnson's censorship of each bill before its appearance in his house, insures an enjoyable play.

ESTHER P. NEWMAN.

LOUISVILLE, KY.

LOUISVILLE, KY. (*Special*).—"Broadway After Dark," drew well-filled houses at the Gayety, week ending Sept. 23.

Burlesque had another big week 17-23, with The French Frolics. The Company is a large one, handsomely costumed and the singing and the comedy work up-to-date.

The 1916-17 season opened at the B. F. Keith Vaudeville House, 24, the headliners being Blossom Seeley, who in private life is the wife of Rube Marquard the baseball star; Charles Kellogg the man with the bird voice was also in the bill.

The work goes rapidly on at Macauley's where the place as before announced is being thoroughly renovated. The opening attraction at that house will be Cohan's Revue. One notable feature of the changes at Macauley's will be the absence of the historic gallery of photographs of stage notables, of which the late Col. John T. Macauley was so proud, and which formerly adorned the lobby.

Ringling Bros. Circus here in two performances Oct. 4.

Max Rabinoff, managing director of the Boston National Grand Opera Co., announces a brief season of Opera Oct. 17-18 with a matinee. Keith's will be taken over for this occasion. Three operas will be given. Carl Rettick will be resident manager at Keith's. He was formerly in managerial charge at the Cleveland and the Cincinnati houses on the Keith Circuit. Former manager J. L. Weed was one of the visitors of the week, assisting the new manager in taking charge of the local house.

Amanda Norton Gray, a vaudeville performer with Louisville as her home, paid the city a sad visit Sept. 20 to attend the burial of her child, a daughter, who died at the age of 7. There in grief also in the home of Ex-Manager Wm. H. Meffert of Meffert Stock company. Memory, because of the death of his son, J. Wm. Meffert, a railroad engineer.

Eugene L. Elrod was one of the visitors of the week. He is an official at the running race meeting at Douglas Park. Many years ago Mr. Elrod was the Treasurer at Macauley's Theater and to old time play-goers in this city his visit revived pleasant memories of the long ago.

CHARLES D. CLARKE.

BUFFALO, N. Y.

BUFFALO, N. Y. (*Special.*)—"Husband, Wife and Man" had its premier at the Star Theater, Sept. 18-20. The play is in the hands of a most capable cast, Frank Kemble Cooper, Olive Tell, Vernon Steel and others.

[This play under a new title "The Intruder," will be at the C. and H. Theater, this city, Tuesday night, Sept. 26.—Ed.]

"Betty," after four performances in Rochester came to the Star, 21-23 and opened to a capacity house. Raymond Hitchcock has to share honors with Joseph Santley and Ivy Sawyer. Seats are now selling for "Friend Martha."

"Go-To-It" had its premiere at The Teck Sept. 21-23 and was welcomed with capacity houses. A brilliant company interprets the play. Percival Knight was especially good and then come Wellington Cross and Lois Josephine who proved charming. Week 25. "Alone At Last."

"The Path of Folly" at the Majestic, 18-23, was presented by a capable cast. Dorothea Howard did excellent work as Pearl Sherwood. Full houses. Week 25, "Her Naked Self."

Jean Adair headed the bill at Shea's, 18-23, appearing in a delightful little comedy entitled "Maggie Taylor, Waitress."

The Lyric reopened week 18-23, in featuring the Empire Comedy Four and Armdo, the accordionist. Good houses. The Frivolity Girls, featuring June Heston, entertained at the Academy 18-23.

Sally Ward and his way of funmaking was the head of the Roseland Girls at the Academy 18-23. Frankie Rice who has a big host of friends here, gave her a rousing reception. Jammed houses. "Follies of the Day" follow.

JAMES W. BARKER.

BOSTON

BOSTON (*Special*).—Just when "Where Are My Children?" the "birth control" picture that is supposed to be so sensational, and that has been at the Majestic for some weeks, was about to go on its way and leave that theater open to its legitimate uses, it has had the benefit of an extraordinary amount of publicity. And now no one knows how long it will stay in Boston, —which seems to be the only city that will harbor it.

As is true of most of our sensational theatrical news in Boston, the City Hall is concerned. The incident opened with a scare-head story in the *Traveler*, which announced, in true "scoop" style, that that paper had unearthed some doubtful dealing on the part of our Mayor, James Curley. It was said that in a recent visit to Washington Mr. Curley called on Senator Penrose of Pennsylvania to invoke the senator's aid in securing for "Where Are My Children?" a free and censorless path to exhibition in Mr. Penrose's State. And it was intimated that Mr. Curley's motive consisted of a personal financial interest in the picture. Satirically contrasting the drastic action of the City Hall in warning away "Marie Odile" with the censors' apathy in the case of the film (they were not even present at the opening performance) Mr. Curley was as much as accused of debauching his high office as "Potentate of Playhouses" for the sake of his pocketbook. A day or so later a cartoon in the *Traveler* repeated the accusations, in pictorial form. The other papers all took up the scandal, and the affair was a three days' sensation. The picture's publicity department could have wished nothing better. The Mayor admits calling on Mr. Penrose, but says it was out of disinterested friendship for a Mr. Levenson, who is one of the owners of the New England and Pennsylvania rights of the picture; and he is taking legal action against the *Traveler*, for criminal libel.

"A Pair of Queens" came last week to the Plymouth, and made a brief stay—one week. Edward Abeles and Joseph Santley are now out of the cast, and have been replaced by Harry Stubbs and Thomas Emory. Maude Eburne is still the Martha, of course, and the hit of the show. The Plymouth will reopen on Sept. 27 with another Hauerbach piece, "The Silent Witness."

The other bills: Park Square, "Hit-the-Trail Holliday"; Shubert, "Katinka"; Colonial, "Ziegfeld Follies"; Wilbur, "Very Good Eddie"; Tremont, "Civilization"; Castle Square, Joe Welch in "The Auctioneer."

The plays that are announced for the first few weeks of the new venture of the Jewett Players, at the Copley, form a list of striking quality: Shaw's "You Never Can Tell," Barrie's "The Admirable Crichton," Wilde's "The Importance of Being Earnest," and Jones's "Mrs. Dane's Defense." The season will begin Oct. 2. On the same night the Hollis will reopen, after a fortnight's darkness, with "Rio Grande."

The new season has, on the whole, opened up prosperously, with a number of pieces, notably "Very Good Eddie," "Hit-the-Trail Holliday" and the Follies, playing to consistently crowded houses.

FORREST IZARD.

BROOKLYN

BROOKLYN, N. Y. (*Special*).—Jane Cowl headed an exceptionally fine cast at the "Montauk" in "Common Clay." Unusual crowds witnessed the play and were not disappointed. John Mason was missing from the cast, but his place was admirably substituted by Henry Stephenson. Miss Irene O'Donoughue, who like Miss Cowl, is a graduate of Erasmus Hall and now under the name of Yra Jeanne, will be seen next week in the title role of Lady Luxury. Manager Werba is contracting plays of the highest type for the future, including "Fair and Warmer" first week in October, with Madge Kennedy, and the original cast. Ethel Barrymore in "Justice," week 9, and "Hit-the-Trail Holliday," which will play its first performance Oct. 23, the "Rio Grande" filling in week 16. In addition to these Leo Dietrichstein in the "Great Lover," Dolly Sisters, Julian Eltinge and a host of others are scheduled to appear.

"Rolling Stones" was played by the A. Heindrich Producing company with good effect at the Grand last week; current week "Texas."

The Orpheum opened with excellent audiences who were much pleased with the fine bill headed by Gus Edwards and Cecil Cunningham. White and Cavanaugh were also well received at the Bushwick. The Bushwick is operating on a new scale of prices which in general is a decrease of 25 per cent. over last year. It came as a big surprise inasmuch as the house was attracting excellent audiences.

The Gotham opened as a burlesque house Sept. 25, with the "Columbia Girls" headed by George E. Milton.

George Stone and Etta Pillard drew capacity houses at the Empire. The Majestic is still dark.

R. J. MERKLINGER.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—"Aida," Sept. 30, on a large scale for the benefit of a fund to perpetuate revered mementoes in the San Juan district of California. The stars that are now here visited the spot Sept. 17 with stage director Spelta. The famous Russian tenor Zinoview was at the scene. Neither Destinn nor Julia Claussen have yet arrived.

John McGroarty's "Mission Play" was given its 1001st performance at the Columbia 17. It will be at this house for one week.

The Alcazar presented "Panthea" for the first time in San Francisco 18, and Eva Lang took the lead playing the part that was portrayed by Olga Petrova while John Halliday played opposite.

"The Birth of a Nation" came back to the Cort, 17, and the house was full at the matinee and evening performances.

The new numbers at the Orpheum were Jessie Brown and Bert Kalmar, "The Highest Bidder," Robert Dore and Delro.

The Empress has advertised that the show this week costs $3,000. Ross and Falls, Lady Sutton and company, Jules and Frances, Skatelle and Jimmie Fletcher are some of the numbers.

"That's My Horse," is the hit at Pantages week 18. Max Bloom and company portray the comedy. Leonard-Anderson company had the sketch "When Caesar O's Her." Van Cello and Maley and Thorton sing and dance.

A. T. BARNETT.

WASHINGTON

WASHINGTON, D. C. (*Special*).—The Aborn English Grand Opera company commenced the regular season of the New National Theater, Sept. 25, before a very enthusiastic audience that warmly endorsed the superbly rendered presentment of the Wolf Faris's grand opera, "The Jewels of the Madonna," an operatic production rarely heard in Washington, with five of the leading principals scoring brilliant successes. Bianca Saroya as Maliella, Lillian Eubank as Carmela, Salvator Giordano as Genaro, Louis D'Angelo as Rafaele, and George Shields as Rocco. There will be a nightly change during the fortnight's stay.

Six productions, one a play by a Washington author, will be made this season by the Washington Drama League Players in pursuance of their "little theater" project as outlined last Spring. The first play Masefield's, "The Tragedy of Man," is due for rehearsals at present. By courtesy of the board of education, the auditorium of the Ormond H. Wilson Normal School has been placed at the disposal of the Drama League for these performances which will begin in November. It is also probable that the list of productions will include "Lady Patricia," a comedy by Rudolph Besier; the Aristophanes comedy, "Lysistrata," Elizabeth Baker's "Chains," a serious play of modern life and a bill of one-act plays by Lord Dusany, Galsworthy, Schnitzler and St. John Hawkin. Bertram Bloch, who directed the Drama League plays last season, will have charge of the more important new productions.

A new comedy by Montagu Glass and Jules Eckert Goodman, entitled "Object—Matrimony," produced by William A. Brady, is the current week's attraction at the Belasco. A thoroughly talented and well selected company that win successful favor in the interpretation includes Mme. Mathilde Cottrelly, Marjorie Wood, Jean Dandy, Wright Kramer, Jules Jordan, Irving Cummings and Law Donnelly. The play was staged by John Cromwell. "The Cinderella Man" comes Oct. 2, followed by Al Jolson in "Robinson Crusoe, Jr."

Keith's during the present week presents an all around pleasing programme that includes May Naudain, the "Katinka" song star, with Anotel Friedland the composer, Henry Lewis and Muriel Worth in "Squidulum," the Four Marx Brothers and company, in "Home Again," Billy Gaxton and company in "Somebody's Baby," Maurice Briere and Grace King in "The Little Girl from Boston," Bea Verera, singer McCormick and Wallace in "The Theatrical Agent" and Roberts, European juggler.

The International Circuit attraction at Poli's during the current week is "The Natural Law," which has a good commencement.—business, however, under the new order of things has been far from satisfactory, last week being an exception with the Irish-American drama Peggy O'Moore, which had a strong stimulatory influence by a series of benefits for religious societies.

The Gayety has for the current week a popular attraction, Jean Bendnin's big novelty show, "Puss-Puss," while the Lyceum with its popular stock burlesque company produce "The Joy Riders."

George Peck, formerly manager of the Gayety, promoted to travelling manager of the Columbia circuit of vaudeville burlesque houses, was a welcome visitor here during the past week, calling upon his successor Harry O. Jarboe, who was the courteous treasurer during his management.

No less than twenty distinguished operatic stars will appear in the "popular" ten star concert series announced by T. Arthur Smith, to take place at the National Theater, Friday afternoons from Oct. 27, to March 30.

JOHN T. WARDE.

PHILADELPHIA

PHILADELPHIA, PA. (*Special.*)—There is a number of changes in local theaters this week indicating an increase in the business. At the Forrest "Miss Springtime," which had a successful two weeks' run has left for Broadway and is replaced with "Sybil," featuring Julia Sanderson, Donald Brian and Joseph Cawthorn.

At the Garrick, Mary Ryan in "The House of Glass" succeeds the "Sport of Law." While both have been presented very successfully in New York city it will be their initial appearance in Philadelphia.

The Broad will be dark for the second time this season, as the "Two Janes," an alleged farce, suffered for a week and then died with the result that no attraction was put in here for the second week.

Generally speaking, the theatrical business is better than it has been for years in Philadelphia. "Experience," at the Adelphi, is selling out nightly and many of the audiences welcomed William Ingersoll, erstwhile leading man of the Orpheum Players, in the title role. From present indications the local run will be equally as successful as those in New York, Chicago and Boston.

Al Jolson in "Robinson Crusoe, Jr." is doing a fine business at the Lyric while "Miss Springtime" at the Forrest in its final week sold out every night. The same condition is true of the "Birth of a Nation," which is here on a return engagement at the Chestnut Opera House.

The Walnut's change in prices has also been found to be a good move. Eugenie Blair in "The Eternal Magdalene," did a very satisfactory business all week. This week the attraction is "For the Man She Loved." The names of these shows are gentle reminders of the days when the old National was in its prime.

The prosperity boom was felt at the vaudeville theaters as well. This is especially true of Keith's which had Tempest and Sunshine, Harry Beresford and Co., May Belle, Osgood and Emma Rous and other well known favorites.

J. SOLIS-COHEN, JR.

MANCHESTER, N. H.

MANCHESTER, N. H. (*Special*).—Palace, Sept. 23: "Bernay Circus" was the feature for the first part of the week. Clem Bevens and Company, in "Daddie" also pleased the audiences at this popular theater. Manager "Bill" O'Neil is busily engaged in arranging his advance bookings for the winter season.

Auditorium, Sept. 24: William S. Hart in the "Patriot" pleased the moving picture patrons. Wm. Collier in "Never Again" was also good.

J. J. MAHONEY.

(*Continued on page 15*)

CINCINNATI'S LITTLE PLAYHOUSE

Second Season of the Venture—The Drama Endorsed by the Pulpit—Prospects of the Winter Season

CINCINNATI (*Special*).—The Little Playhouse Company of Cincinnati, has organized for its second season, and will present a brilliant three-act comedy translated from the French of Pailleron, called "The Art of Being Bored," Oct. 25, with a matinee Wednesday. The mountings for the new plays are to sound the new note in stage setting and will afford Cincinnati's literary and artistic circles keen delight. The response to this art movement last season was eminently satisfactory, and Schuster-Martin is assured of even greater support this year. The plays are to be unusual and absolutely new, but having withal a tone of brightness and cleverness, rather than tragedy and gloom. The cast is selected with care, and Cincinnati, which has given so many stars to the stage is to be well represented. The following are among the first subscribers: Mrs. Charles H. Thomas, Mrs. Nicholas J. Walsh, Miss Mary Gallagher, Dr. and Mrs. Kennon Dunham, Mr. Edward Hafer, Mrs. A. Howard Hinkle, Mr. Chester Korn, Mrs. E. V. Overmann, Madame Morhard, Mrs. J. Walter Freiberg, Mrs. B. B. Dale, Dr. and Mrs. Frank Chandler, Mrs. Alfred Freidlander, Miss Edith Heister, Miss Helen Heister, Mr. and Mrs. J. R. Hopkins, Mr. Herbert French, Miss Emily Collins, Dr. and Mrs. Samuel Allen, Miss J. R. Foster, Mr. and Mrs. Telford Groesbeck, Mr. and Mrs. Harry J. Eaterman, Dr. Philip Ogden, Mr. and Mrs. M. V. Wilson, Mrs. Charles S. Morris, Mr. W. A. Jones and Mr. R. P. Maxwell.

The theatrical season was ushered in auspiciously, Sept. 17, with an interesting production at the Lyric of the George V. Hobart morality play, "Experience." Wright Huntington made a tremendously favorable impression in the leading role. Capacity business is indicated for the entire week.

B. F. Keith's inaugurated the winter season with a well balanced bill, Sept. 17. Mrs. Thomas Whiffen in Edgar Allan Wolfe's delicate little comedy "The Golden Night," scored.

Manager George Fish of the Empress Theater is wearing his accustomed smile. Reason, capacity houses at the opening of his popular little house, Sept. 2. Pitrof, master of the mysteries of locks and bars, heads a good bill which includes the Five Musical Bennetts, and June Dixon's Models.

Burlesque at the Olympic week Sept. 17 to good houses with Billy Watson (original Billy). Charles McDonald succeeds "Billy" Hexter as manager of Peoples' Theater, the latter taking up outside work on the circuit of which the theater is a member.

Considerable interest has been aroused by a sort of public shopping tour taken by girls of the Experience company, Sept. 19, under the auspices of a local morning newspaper.

The Grand will not swing into line for the regular run of attractions for a week or two. The photoplay "Protect Your Daughters," featuring Mary MacLaren opened Sept. 17, and is drawing well.

The Rev. Guy Emery Shipler, pastor of the Church of the Epiphany, created quite a stir by preaching a sermon Sunday morning, Sept. 2, pleading for a more general support of the good plays of the stage, citing in particular "Experience," "Everyman," "Everywoman," "The Passing of the Third Floor Back," "The Servant in the House" and "The Blue Bird." There is a well defined movement locally among a certain liberal class of the clergy to lend their influence to secure a wider appreciation of the higher class dramatic productions.

WM. SMITH GOLDENBURG.

MILWAUKEE

MILWAUKEE (*Special*).—The Princess Theater is closed for alterations and it is contemplated to expend $12,000 in improvements of ventilation, screen, decorations, etc. This house is under the Saxe Amusement Company, owners of many local theaters. Three others are in course of construction in the same block as the Princess. The Whitehouse, under Mr. Meister, present owner of the Vaudette, will be opened in November. This house is expected to be the most beautifully decorated outside and inside, of any in the city. It will play motion pictures of a high class. The American will shortly open its addition. The new Miller is under way and will open in December. This playhouse is in the same block as the above named theaters and will play high-class vaudeville.

Current week, the Orpheum is showing the motion picture spectacle "Where Are My Children." In spite of raised admission charge there is often a waiting line outside.

The Palace, Milwaukee's largest popular priced vaudeville house, is making good all along. In spite of its 3,000 seating capacity the house cannot hold its attendance. This week the Six Serenaders lead the bill with a musical act. Bob Hall, the jolly jester, Barber & Jackson, Comedy Folk; Frances Dyer entertains with some pleasing songs; Jack Lavier renders a monologue, and the ten Ruskin Russian Dancers close the vaudeville bill with a clever bit of novelty dancing.

The Pabst opens this week with German stock for the entire season.

A biblical version of "Creation" is being shown in motion pictures at the Auditorium this week. The admission is free.

Mr. Jack Yoe, manager of the Orpheum, recently slipped away on what was thought to be a business trip; but after some absence he returned with a happy bride and was showered with congratulations.

Majestic (Mr. Earl Steward, Mgr.): Eddie Leonard & company in "The Minstrel's Return," are featuring on the Majestic's bill, current week. An oriental fantasy called "The Dancing Girl of Delhi" follows a close second. Ray Samuels, a blue streak of vaudeville, Mabel Russell and Marty Ward & Co., present an interesting sketch called "Call It What You Like," "What Happened to Ruth," Caits Brothers, and Love and Wilbur complete the bill. The attendance is good and improving.

The Crystal headliner is "The Queen of the Cabaret," a musical act that pleases very much. Many performances are given to full houses during the week.

J. A. KISS.

ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—The San Carlo Grand Opera company closed a successful engagement at Harmanus Bleecker Hall Sept. 16. The repertoire included "Lucia Di Lammermoor," "Tales of Hoffman," and "Il Trovatore." Le Roy, Talma and Bosco, a clever trio of illusionists gave an unusually entertaining performance which scored a pronounced hit with large audiences. The operetta, "Alone at Last," with Harry Conor as the leading figure, and capably assisted by a company including Forrest Huff and Fritzi von Busing delighted packed houses, 21-22. Clifton Crawford in the new musical play booked, 23 cancelled.

At the Empire, Fred Irwin's big burlesque company served to draw full houses. An entertaining vaudville bill was seen at Proctor's Grand week, 18-23. The leading acts for the first half were Josie Flynn's Minstrels, Lewis and Harrington, Tim Cronin, Emaline Trio, Madison and Winchester, Tom Gillen, Mayo and Tally, Adlin & Sisters and Henry Borden and company filled out the latter half. The added screen feature was Bessie Barriscale in "Home," a Triangle production of merit.

Bennie Altereri, stage manager and Miss Beatrix Divver, a member of the chorus of the San Carlo Grand Opera company which closed a two days' engagement at Harmanus Bleecker Hall last Saturday night, quietly slipped away from their associates Saturday morning and hastened to the St. Augustine's church, Waterford, where they were made man and wife; then returned to Albany and informed the company's manager and U. S. Hill, manager of the Hall of the happy event. After the matinee performance of the "Tales of Hoffman," there was a merry party at the theater in honor of the marriage.

Mr. Altereri is an Italian and his home is in New York city. Miss Divver who has made her home in Boston is of American parentage. The bride and groom left with the company which is filling an engagement in Montreal, Canada, this week.

GEORGE W. HERRICK.

INDIANAPOLIS

INDIANAPOLIS (*Special*).—The regular season at Keith's opened Sept. 18-23 with a large audience, including the many familiar faces of the Monday afternoon regulars. Topping the bill was Blossom Seeley in Seeley's Syncopated Studio, capably assisted by Bill Bailey and Lynn Cowan. Miss Seeley's delightful singing and dancing was one of the joys of the good bill. Harry Cooper, an old favorite, is still getting much fun out of his former act "The Mail Carrier." Harry Fern and company returned to Veterans and again scored. Lucie Valmont and Jaco Reymen pleased in a grand opera act with the Angelus setting. Tower and Darell, D'Amour and Douglass, and Follies D'Amour completed the bill. Week 25. Mrs. Thomas Whiffen and company, in The Golden Night, Dooley and Rugel, Maude King and company in Premier Danseuse, McCarty and Faye, Edwin George, The Jordan Girls and Oklahoma Bob Albright.

Ruskin's Wild Animal Pictures at the Shubert Murat 18-23. "The Bird of Paradise," with May Buckley and others 25-30.

The stirring historical motion picture Indiana drew large crowds at English's the current week. It was produced under the supervision of the Indiana Historical Commission to commemorate the State's Centennial Anniversary and given under the auspices of the James Whitcomb Riley Memorial Association for the benefit of the Riley Memorial Fund. The fact that the late poet himself plays an important part in the picture makes it of great interest.

The Park offered "My Mother's Rosary," 18-23, followed by "The Little Girl God Forgot," week 25.

Manager Ad. F. Miller of English's is back in town after a Summer spent on his farm near Columbus, O., and promises a fine line of attractions for the coming season, which opens Oct. 2 with "An Old Sweetheart of Mine," based on the Riley poem of that name.

PEARL KIRKWOOD.

FALL RIVER, MASS.

FALL RIVER, MASS. (*Special*).—Academy of Music: "The Lid Lifters" attracted very good attendance, Sept. 21-23, and gave a good performance. It is announced that the season under the present management of Shea and Welch will end Sept. 30, and that the theater will reopen Oct. 2 under the personal direction of Manager L. M. Boas of Bijou, who is one of the most popular managers of the day in South New England. Manager Boas will present vaudeville and pictures.

Savoy: A strong bill was presented, week of Sept. 18-23, to large attendance. "A Dream of the Orient," Bob Tenney, Black and M'Cone, The Four Popular Singers, Viola Dane in "The Light of Happiness," "The Girl in the Gown Shop," a good act, Fred Webber and Company in "At the Stage Door," O'Neil and Sexton, Equill Bros., Jack Donahue and Charlie Chaplin in "The Count."

Bijou, week Sept. 18-23: Dustin Farnum in "The Parson of Paramint," Fanny Ward in "Each Pearl a Tear," Roy Mack and Dolly Cliff in "School Days," W. J. Holmes and Ira Hollister, Maybelle Beat, Mlle. Tonetti and Wallace Bennett, Dena Cooper and Company in "The Confession," John O'Malley, Valada, Harry Lambert and Anna Fredericks, and Soretty and Antoinette to large attendance.

Select line of photoplays to large attendance at the Palace.

Large attendance at all times and good attractions at the Plaza. At the Globe and American, fair attendance. The Tower, located in the south section of the city, opened Sept. 18 to good attendance.

Margaret Gale appeared in person at the Savoy, Sept. 14, and made a good impression.

W. F. GEE.

ALLENTOWN, PA.

ALLENTOWN, PA. (*Special*).—"Common Clay" with a cast headed by Margot Williams opened the Lyric, week Sept. 18. "Watch Your Step," 18-20; two days of "Lady Luxury," the week closing with "Princess Pat." The patrons expected much but were keenly disappointed to find that Miss Webber was with us in name only, as the Claire Van Cuyler role was played by Yra Jeane, who was disappointing. Harry Mac Donough carried the show and scored a personal hit; Ines Bauer danced herself into favor. Victor Herbert's tuneful "The Serenade" and "Very Good Eddie" are on for the current week. The Orpheum is rapidly nearing completion after having been practically torn down and rebuilt. Plans are completed for a new Lyceum to replace the old theater of the same name recently destroyed by fire.

FORD L. SARSWELL.

MARISE NAUGHTON

1914-15—As JANE REYNOLDS in FINE FEATHERS

Marise Naughton is excellent as the wife, especially so in the strong scene of the second act. The role was one that might have suffered in the hands of a less capable actress than Miss Naughton, but she ably gave it with excellent restraint, ease, and sympathy.—*The Banner, Athens, Ga.*

Miss Naughton proved herself an emotional actress of merit. Her costumes were superb and she won the admiration of the audience.—*Beaumont Journal, Beaumont, Texas.*

Marise Naughton gave an excellent rendition of the wife's difficult role in FINE FEATHERS.—*New Orleans Times Picayune, New Orleans, La.*

Miss Naughton deserves the splendid recognition of her talent that was accorded her, and her acting of a most difficult role was at times truly wonderful.—*Journal, Pensacola, Fla.*

Marise Naughton as the wife was the strong figure on which the action of the play pivoted. She was well suited to her role, and the other characters were in line with the star.—*Morning Herald, Durham, N. C.*

Miss Naughton, in a difficult role, showed her ability as an emotional actress, and her dresses won the admiration of the ladies.—*Galveston News, Galveston, Texas.*

1915-16—As Mrs. Wivert in Some Baby, Supporting Jeff. De Angelis

Miss Naughton was a regular talk fest, in the way of a neighbor.—*Evening Journal, Albany, N. Y.*

Miss Naughton as a rubby neighbor is good. The rest of the cast is capable.—*The Argus, Albany, N. Y.*

Marise Naughton is pretty and vivacious as the neighbor.—*Baltimore News, Baltimore, Md.*

Marise Naughton, who has excellent opportunities as a talkative neighbor, gave an excellent performance.—*Springfield Union, Springfield, Mass.*

Miss Naughton was an able support as the troublesome neighbor.—*St. Louis Times, St. Louis, Mo.*

1916—At Angela Hickman in The Mix-Up, Supporting Stella Mayhew

Marise Naughton more than redeems herself in the last act for the thankless ingenue character of her part in the earlier scenes.—*Springfield Daily News, Springfield, Mass.*

Marise Naughton was a fiery little wife when she discovered the deception.—*Schenectady Gazette, Schenectady, N. Y.*

Marise Naughton, the bride, did some very clever acting and her exhibition of chagrin and outraged decency at the apparent state of affairs was something out of the ordinary.—*Schenectady Union Star, Schenectady, N. Y.*

Marise Naughton played the jealous wife most acceptably.—*Boston Traveler, Boston, Mass.*

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KANSAS CITY, MO.

KANSAS CITY, MO. (*Special.*)—Orpheum: Melville Ellis and Irene Bordoni are the feature acts this week, but popular approval alighted on James Mullen and Alan Coogan in their song and dance act called "Odd Nonsense" and they merit real headline honors. Others in the bill are Svengali, Wilfred Clarke and Company in "Who Owns the Flat," Moon and Morris, dancers, Werner and Amoros in a juggling novelty, and the Gladiators. Business excellent.

Shubert: Second week of "The Birth of a Nation" to big houses. To follow, Boston English Opera company with Joseph Sheehan in "Martha."

Garden: Nancy Boyer in "The Little Lady from Lonesome Town" is pleasing patrons, week, Sept. 15. Next, "The Woman He Married."

Gayety: Dave Marion and his World of Frolics, direct from its summer run in Chicago. H. Dudley, the negro comedian, is a good foil for Marion. The production carries a large chorus headed by Emilia Bertholetti, a toe dancer. Current attraction, "Step Lively Girls."

Pantages: "Fung Choy" an unusual Chinese operetta, is the headline. Clifton and Rooney, singers and dancers, give real entertainment; other acts which scored are Joe Roberts, banjo king, Browns Minstrels, Rose and Ellis in a thrilling barrel act, Mabel Harper, comedienne, and the Brown Fletcher Trio. Business big.

Globe: Madam Marion, playing seven characters in a novel one-act playlet, heads a bill of individuality and variety. Anne May Belle and her elegant gowns almost stopped the show with her songs and dances, and the Musical Krells were a big success. Other acts, Follett Bros. in character songs, the Aerial Macks who do 59 tricks on a trapeze in four minutes, and a humorous tumbling act "Bumping the Bumps."

Century: "Charming Widows" proved to be a big show with a half dozen comedians, including Eddie Dale, and a very pleasing general ensemble. Kyra, a local girl, in artistic classic dancing, is the added attraction. "The Pace Makers" follows.

Royal: Valentine Grant in "The Daughter of McGregor." S. R. O.

Regent: Viola Dana in "The Light of Happiness." S. R. O.

JACK MCELHENY.

HOUSTON, TEX.

HOUSTON, TEX. (*Special*).—"Odiva" billed as a sensational plunging Samoan nymph was the headliner at the Majestic Vaudeville Theater, week Sept. 17. The extra added attraction was Miss Lillian Kingsbury a dramatic star, surrounded by a splendid company in the presentation of the "Coward," a vivid gripping playette of the day. Miss Kingsbury took her part well, and received much applause. Other acts on the bill were Mullen and Rogers, "In the Nimblest of Nonsence," Hayden and Stewart in novelty eccentric dances, Happy Harry Clark, in songs and dances, Lambs Manikins, and the Lightner Sisters and Alexander, in dances and songs.

Vaudeville seems to flourish in Houston, with the Majestic, Prince and Gulf, going at a good gait, there seems to be room for more.

The Prince had Pantages Vaudeville, Sept. 17-18-19-20, Potts Bros. and Company, Comedy sketch "A Double's Troubles" Milton and Herbert comedy, singing, dancing and music, Elina Gardner, comedienne, singing and child impersonations, Chief Little Elk and company, Indian songs and dances, also Five-Reel Feature Picture "If My Country Should Call." Featuring Dorothy Phillips and Lon Chaney. The Gulf "Vaudeville" is drawing to good houses.

Queen, M. P.: Mae Marsh and Robert Harron in Triangle, "The Little Liar," Sept. 17-18-19. Norma Talmadge in the "Social Secretary," Sept. 20-21-22. "The Wolf Woman," with Louise Glaum, Chas. Ray and Howard Hickman, Sept. 23.

Isis, M. P.: Max Figman in the Metro Comedy, "Duck Is Ducks," on the same programme, Viola Danna in the five-part Metro wonder, "The Light of Happiness," also Ford Animated Weekly, Sept. 17. "Where Love Leads," Fox Feature, Sept. 18-19. Phillips Sammley and Mary Maclaren in "Saving the Family Name," Sept. 20-21.

Liberty, M. P.: Fatty Arbuckle and Al. St. John in Keystone Comedy "His Wife's Mistake," also Florence Turner, film star in "Grim Justice." De Luxe Special, Sept. 17-18. William Desmond and Jane Gail in "Waifs," Sept. 19-20. Victor Moore in "The Clown," Sept. 21. Mae Marsh in "Hoodoo Ann," Sept. 22, Kolbe and Dill in "Three Pals, Sept. 22-23.

Crown, M. P.: Jane Grey in the "Test," Sept. 18-19. Anita Stewart in "The Combat," Sept. 20-21-22-23-24.

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TORONTO

TORONTO, (*Special*).—Grand Opera House, Sept. 11-16: "The Black Feather" for the first time on any stage, to large audience. The drama by our countryman (Mizzon correspondent of Montreal) W. A. Tremayne is well written, and gives Albert Brown full scope for his splendid talent as a comedian. In a speech Mr. Brown, introducing Mr. Tremayne, spoke very truly that the Mizzon's correspondent wrote a great deal better than he spoke. While the playwright has given us nothing new, his play is rather brilliantly written, and is very entertaining. The company is splendid.

Royal Alexandra: Sept 18-23.—"A Pair of Silk Stockings" to good attendance. Company splendid especially Langdon Bruel, and Ida Stratham (a very charming Molly Thornhill) who handle the delicate situations very skillfully.

Grand Opera House: "Twin Beds" for the third time in a year to excellent attendance.

Shea's: Henrietta Crosman in "Cousin Eleanor" is very charming and Toronto sure delights in this splendid comedienne. Doyle and Dixon dance well; Betty Washington, who plays a violin acceptably and the Act Beautiful all prove entertaining. Excellent attendance.

Loew's: "The System," a crook playlet, is the feature act and is a thriller alright. Ben Harney, a ragtime player, scores well; also Stuart, "the male Hatts" with his gowns. Other acts of the usual variety. Good attendance.

Hippodrome: "Australian Wood Choppers" demonstrate fast work at chopping at this big house, and Five Harmony Girls prove very entertaining.

Gayety: "Follies of the Day" with Geo. P. Murphy as the Amateur Chauffeur, is the talk of the city, for his funny work in one scene of trying to start a motor car engine.

Mermaids, who is appearing here at the Star in a tank diving act, created a sensation Monday by diving from the Captain's Bridge on Steamer *Dalhousie City* into the Bay, a distance of *over forty feet.*

GEO. M. DANFORD.

PITTSBURGH

PITTSBURGH (*Special*).—The Alvin had "The Bird of Paradise," week Sept. 11, seen here before on several occasions; nevertheless, it drew surprisingly large houses and S.R.O. was much in evidence. "The Princess Pat" also drew good houses, 18-23, this also being a return engagement. The present cast, however, did not measure up to that of the original seen here before. William Hodge in "Fixing Sister," 25-30.

Thurston played a week's engagement at the Lyceum (International Circuit) 18-23, drawing capacity houses. His offering is more mystifying than ever, the important specialties being Bankok Bungalow, Triple Mystery, Vampire, Shadows of Life and Phantoms of a Paris Studio. "The Path of Folly," 25-30.

Thomas H. Ince's "Civilization" opened at the Pitt, 19, and will continue indefinitely. Jessie Pringle has been engaged to sing the prologue solo and is assisted by a large chorus in costume.

Stella Mayhew headed a good bill of vaudeville at the Davis, week 18. Henry Lewis and Mack & Walker were also prominent on the bill. The Grand continues to offer cinema productions. The Nixon opened, 25, with Raymond Hitchcock in "Betty." Arthur Pryor and his band closed a two weeks' engagement at the Expo, 23. The Bon Ton Girls was the attraction at the Gayety, 18-23 and Ben Welch and his Big Show followed. The Gayety, Academy and Victoria are all drawing largely.

D. JAY FACKINEN.

(*Continued on page 16*)

PEGGY O'NEIL

"THE FLAME" Lyric Theatre

MARTHA HEDMAN

In "THE BOOMERANG"

Management David Belasco Belasco Theatre

LAURA HAMILTON

in "VERY GOOD, EDDIE"

39th STREET THEATRE

HORACE BRAHAM

Management DAVID BELASCO

MARISE NAUGHTON

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Oh, What

JACK ROLLENS

TYPES

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REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 15)

JERSEY CITY—HOBOKEN

JERSEY CITY (*Special*).—"The Funny Mr. Dooley" was at the Majestic Sept. 18-23. It was a genuine treat with Paul Quinn as Dooley, Hilda Bertin as a singer and Shean and Hamilton as singers and dancers. "The Other Woman," 25-30.

The Farber Girls headed the big bill at Keith's 18-20. Harry Lester Mason's Dutch monologue was a breeze. Tuxy and O'Connor are fashion plate dancers; Dick McGuiness and company do fine singing in a clever Irish sketch; Estelle Churchill at the drums and her four banjo players do a neat musical number; Adair and Sutton have a novelty talking act. William Hart was the photo feature.

The Girls From the Follies was voted one of the best companies on the No. 2 burlesque wheel, at the Academy of Music, 18-23, to large business. John Hawley is a good Hebrew comedian. "September Morning Glories," 25-30.

The Midnight Maidens frolicked at the Empire Theater, Hoboken, 18-23 to very good patronage. Al Reeves Big company 25-30.

Ruth Kaufman, of this city, has joined Vaughan Glaser's company and is playing in "The Other Wife."

Howard Collins left here 21, as musical director of the "Nobody Home" company, which opened at Dover, N. J., that date.

The thirty-ninth anniversary of the Academy of Music was celebrated 14, when the house was crowded. The Mirror correspondent was called upon for a speech. He saw the house opened in 1857.

Ed. O'Keefe, orchestra leader of Keith's returned, 14, from the sick list.

WALTER C. SMITH.

NORWICH, CONN.

NORWICH, CONN. (*Special*).—The three theaters in Norwich open the Fall and Winter season with excellent bills and with every prospect of success. The Davis is under the able management of Mr. Al. Creag, now in his fouth year in Norwich. A new orchestra has been installed under the direction of A. Brayan, who has recently been filling an engagement at Keith's theater, Providence. During the coming season the music will be a special feature at the Davis. The bill week of Sept. 18 was "A Night in a Monkey Music Hall," Mabel Fonda Trio, Juggling Acrobatic Novelty, Hans Hanke, pianist, with H. B. Warner in the film drama of Shell 43, the fantasy in black and white, entitled "Puppets," and a Pathe Weekly.

Much sympathy is expressed for M. C. A. Dowsett, formerly director of the Davis orchestra, who has been oblised on account of ill health to resign his position, for the time at least. The Auditorium continues under the management of Messrs. Shannon and Eagan. The opening bill for the Fall and Winter season consisted of Geraldine Farrar in the Paramount production of Maria Rosa with Wallace Reid. The vaudeville was also good. The Colonial under new management has gone back to its old name—the Breed, and has installed a large orchestra and feature pictures. The Breed is the oldest theater in Norwich and with good management should renew its former popularity. The Majestic roof garden, conducted by Messrs. Shannon and Eagan, the managers of the Auditorium, proved very successful and will be opened another Summer.

E. H. TIBBITS.

JACKSON, MICH.

JACKSON, MICH. (*Special*).—The new Rex Theater opened Sept. 5, with Paramount Pictures, and has been playing to capacity houses. Manager C. A. Kuhlman, one of the first in the picture business in Jackson, and most progressive is giving the people what they demand in the way of motion picture entertainment. The house has the finest pipe organ in the city and a capable organist.

Majestic, W. S. McLaren, manager. Hyams & McIntyre in "My Home Town Girl" stopped off en route from Detroit to Chicago, and opened the season with capacity house. The management announce several high class bookings.

Orpheum, O. L. Elsler, Res. Manager: First half, "The Original Marimba Band," and four other acts of vaudeville; last half, Lizzie Evans and Jefferson Lloyd in "The Alternative," and four other acts.

Temple, Robert DeNoyelles, manager: Topp and Keasey company in a musical comedy tabloid, also a motion picture play, "The Stain in the Blood."

V. E. WILDER.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—Col. Wendelschaefer opened the Providence Hippodrome week Sept. 18, the initial attraction being "The Romance of Providence," a strictly local photoplay. Big houses all week.

At the Modern, Joe Welch, "The Pedler," a four-act comedy to a well filled house which seemed to appreciate Mr. Welch and his company. Paul Hamlin cast in the part of a colored man from "way down South," created most of the laughs while "little Mary," the blind waif, took the part in a clever way.

In Behman's show at the Colonial the patrons of burlesque had the opportunity of seeing one of the best entertainments of its kind on the burlesque stage. It is from the pen of Junie McCree Wilbar Dobbs and John E. Cain. Sam Hyams, Jack Nichols, Bud Snyder and Blutch Landolp do good work. Lucille Manion is clever in the leading part.

HAROLD COLEMAN.

"VET" MINSTREL A MANAGER

WILLIMANTIC, CONN. (*Special*).—The Loomer reopened Labor Day under management for second season of the veteran minstrel, Sam Johnson, who will present the best obtainable of road attractions. Helmold's Orchestra is the cause of the house obtaining the highest prices in the city for the Metro. William Fox, and Paramount feature photoplays.

The Gem presents World Film, Triangle, and Pathe pictures to enormous business.

The Scenic, under Manager O. P. Smith, is doing the best business ever with Universal service. All children were excluded during the epidemic.

C. C. PALMER.

CLEVELAND

CLEVELAND (*Special*).—It's a half dozen years since "The Bird of Paradise" was first with us, but that doesn't prevent its return flight from being attended by capacity houses at the Colonial this week. June Janis as the Hawaiian girl, and Norman Hackett as the young Dr. Wilson draw lavish praise for their work in the cast.

"Old Lady 31," at the Opera House, strikes a tender spot in the hearts of Clevelander's. Monday, Sept. 18, audiences were wholly enthusiastic regarding the theme and technique of the play.

The Playhouse company, an organization of brilliant amateurs, with the object of encouraging local dramatic productions, is again without the definite prospect of a home. Some time ago Mr. and Mrs. Francis Drury had completed plans for a theater to be erected by them in Mr. Drury's garden; however, there proved to be insufficient space available, and the organization is again seeking a location for the Playhouse.

RALPH A. HAYES.

WARREN, PA.

WARREN, PA. (*Special*).—When Library Theater opens its doors for the coming season many changes for the better will be noticed. The entrance has been altered, the entire lower floor has been rebuilt, and the seating plan re-arranged, new carpets and hangings installed, and with other improvements the house will look like a new one. One of the greatest improvements is in the admirable arrangement of seats. Manager George C. Sarvis of the Columbia Amusement company, the new lessee, has everything ready for the opening and announces a strong line of attractions booked, and the prospects for a very profitable season are excellent. The Columbia, under the same management, continues to present the best of motion pictures to capacity. The Lohnes Orchestra at this theater is a feature and causes much favorable comment.

W. A. ALEXANDER.

NEW ORLEANS

NEW ORLEANS (*Special*).—"While the City Sleeps," a play with many thrills, was the attraction at the Crescent Sept. 18-24. It drew well during the week and the company presenting it was satisfactory. "The Cry of Her Children," 25-31.

At the St. Charles Orpheum week 19-25, the bill was exceptionally good. The features were: Eddie Carr and Company, Marie Stoddard, Jacque Pintel, Gomes Trio, The Six Water Lilies and the Orpheum Travel Weekly.

The Lafayette opened 24, with vaudeville and motion pictures as the policy of the house. William Gillette, in "Sherlock Holmes," was the first film presented.

J. M. QUINTERO.

MACON, GA.

MACON, GA. (*Special*).—Palace: "Undine," Sept. 18; "Rolling Stones," 19; "Little Miss Happiness," 20; "Doorsteps," 21; "The Honorable Friend," 22; "The Velvet Paw," 23.

Princess: "Peg o' the Ring," "The Test of Chivalry," "Little Life Savers," 18; "The Princely Bandit," "My Country 'tis of Thee," 19; "The Wandering Hordes," 20; "A Little Volunteer," "Tillie's Terrible Tumbles," 21; "Nobody Guilty," "Love's Masquerade," 22; "The Girl from Frisco," 23.

Macon: Sullivan & Considine vaudeville, change of bill twice a week 18-23.

ANDREW OLIVER ORR.

MEDICINE HAT, ALTA.

MEDICINE HAT, ALTA. (*Special*).—"Cabiria" proved to be a most unusual and intensely interesting photoplay, which held large audiences at the Empress, Sept. 6-7. "Charlie's Aunt" as presented by the United Producing Company, drew enthusiastic audiences. Mr. Van Murrel, as Lord Fancourt Babberley, H. Nelson Dickson, as Spettigue, the lawyer. Fannie Ward in the Lasky Company production of "The Cheat," packed the Monarch house to full capacity at all performances. "The Iron Claw" Sept. 8-9 continued to attract large audiences for each week's serial.

P. H. ROBSON.

FORT DODGE, IA.

FT. DODGE, IA. (*Special*).—"Martha," Sept. 21, with Joseph Sheehan in the leading role. Excellent vaudeville bills have been drawing big business. The first annual Style Show was held at the Armory, Sept. 21. Miss Virginia Lewis, a local artist gave a number of solo dances.

Mr. Elmer Kennedy, formerly manager of the Princess, has returned from the West, where he had gone in the interest of his health.

LILLIAN M. RANKIN.

ATHOL, MASS.

ATHOL, MASS. (*Special*).—Homan's Musical Comedy company, Sept. 11-16, to good business. "Some Baby" 20; "It Pays to Advertise," Oct. 2; "The Prince of Pilsen," Oct. 9. Messrs. Foye and Hill have taken over the lease of this theater and will book first-class road shows as well as feature films using the Paramount, Triangle and Universal programme. "The Battle Cry of Peace," 22-23.

CHARLES A. HORNE.

(Continued on page 17)

STEIN'S MAKE-UP NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

(*Continued from page 16*)

OAKLAND, CAL.

OAKLAND, CAL. (*Special*).—A new theater that will attract wide attention on account of its original construction features is the Bishop Playhouse, now approaching completion in Oakland at Franklin and Sixteenth Streets. Harry W. Bishop, who in his Ye Liberty Playhouse gave the world its first revolving stage, is the builder, and in this new theater he will house a producing company for the presentation of new plays and new plays only.

The stage of the Bishop Playhouse will be larger than the auditorium. That is one innovation. In Ye Liberty, now given up to low-priced vaudeville, the stage table may be made to revolve, but everything else remains stationary. The new Bishop stage is so constructed that not only the table, but the entire super-structure revolves. It is the only stage of its kind. The hangings as well as the set scenery go round, and it will no longer be necessary to "strike" the hanging pieces and put up new ones for changes of scene.

MacDonough: Oliver Morosco's new musical comedy, "Canary Cottage," with Trixie Friganza and Charles Ruggles in the leading roles, one of the biggest hits of the season, Sept. 10-16, to packed houses, the S. R. O. sign at every performance. Owing to the great demand for seats the management booked the show for another week.

Orpheum: Elizabeth Brice and Charles King headliners, Sept. 10-16, but the honors are equally shared with Thelma Thelmare and Louise Noe, who proved great favorites. The Orpheum players were seen in "Some Baby." The principal roles were well enacted by George Webster, Mina Gleason, Lucile Webster, Max Waizman, and Justina Wayne.

Pantages: Good vaudeville, headed by Princess Athena and Verna Mercereau in a classical dancing act, "Desert Brides." Business good.

Hippodrome: Capacity houses, good vaudeville and feature photoplays. Broadway: Virginia Pearson in the feature film, "Blazing Love," and Kolb and Dill in "A Million for Mary." Oakland: Vivian Martin in "The Greater Love," and Billie Burke in "Gloria's Romance." Franklin: Frank Keenan in "The Thoroughbred" and George Walsh and Anna Luther in "The Beast."

Dillon and King, who recently played an extended engagement at the Macdonough, have dissolved partnership, Mr. Dillon retiring from the stage, and Mr. King reorganizing a new company, which will open at The Columbia, Sept. 17 in "This Is the Life." Mr. King will be supported by such Oakland favorites as Jack Wise, Harry Bernard, Reece Gardner, Will Hayes, Clair Starr, and Myrtle Vail. Sidney Ayres for many years the popular leading man with Bishop's Players, Oakland, and who was recently engaged with the Universal Moving Picture company, Los Angeles, died Sept. 9, from Brights disease.

LOUIS SCHEELINE.

SAN DIEGO

SAN DIEGO, CAL. (*Special*).—The Pantages bill at The Savoy, week Sept. 11, was one of the best seen in the city for some time. Heading the bill was Ed. Rowland and L. J. Howard's Musical Comedy "The Elopers." This neat little attraction was well staged, carried a good line of specialities, and the best chorus seen here. Dickinson and Deacon, offered a novelty act that met with general approval. The balance of the bill was above the average as follows, Florence Rayfield, Davett and Duval, Will Morris, Lazar and Dale, and "The Grip of Evil."

Our old friend Lew Hawkins is with us again at the Hippodrome, he was last seen at the S. and C. house offering the same act. The King Bros. were easily the hit of the bill with an acrobatic act away ahead of the general run of acts of this class. Both of the vaudeville houses are playing to capacity business.

The hunting season is now open, and Scott Palmer, the manager of the Savoy can be seen at Willard Hutchinson's ranch shooting anything the law permits.

Miss Rita Gould, while filling the headline space at the Pantages house, invested in a small grape-fruit ranch close to San Diego; she expects to make this city her home at some future date.

The Pollard Motion Picture Company are busy at the Expo filming for future release, "Jackie." Sept. 23, the great ball room of the Coronado Hotel will be used for the filming of the Movie Picture Ball-Masque, one of the scenes of the play.

The races will open at Tiajuana on Nov. 11, when a number of theatrical stars will attend. Barnum and Bailey's Circus, Sept. 28.

"The Little Girl Next Door" was seen at the Cabrillo Theater for week Sept. 11 to capacity business.

MARIE DE BEAU CHAPMAN.

RALEIGH, N. C.

RALEIGH, N. C. (*Special*).—The Academy of Music opened the season Sept. 15 with Al. G. Field's Minstrels. The following is a partial list of the attractions already booked that will follow the above: Sept. 19, "Mutt and Jeff's Wedding;" 27, "The Only Girl;" 28, "Lilac Domino;" October 2, "Daddy Long-Legs;" 9-11, "Birth of a Nation;" 18, "Robin Hood;" 19, "The Serenade;" 20, Miss Maude Adams; 21, "Princess Pat;" Nov. 2, "House of Glass;" 16, Lyman H. Howe's Travelogue; 22, "Carmen;" 23, "Faust;" Dec. 16, Boston English Opera company in "Martha;" Jan. 4 "September Morn;" 6, "Prince of Pilsen;" Feb. 7, "Fair and Warmer;" 15, Lyman H. Howe's Travelogue; March 3, Chicago English Opera company.

Since opening two months ago the Strand has become the leading picture theater of the city and enjoys capacity business due to its high-class features, beauty of finishings and equipment and polite service. Besides the features run daily, two serials are run each week: Mondays, "The Secret of the Submarine;" Saturdays, "The Mysteries of Myra."

The Almo has been undergoing extensive repairs and reopened Saturday, Sept. 2 with better pictures and service generally.

At the Grand: Virginia Beauties, featuring Laughing Lester Richards and the Old Dominion Quartette.

J. W. CARDEN.

SYRACUSE, N. Y.

SYRACUSE, N. Y. (*Special*).—Empire: Raymond Hitchcock in "Betty" played four performances at the Empire, Sept. 18-20, to good houses. The chorus which Mr. Dillingham brought together, although I presume not meant to be a beauty chorus, was a treat to the eyes. The girls, gorgeously costumed, were the prettiest seen in Syracuse in years. It was a real New York chorus. [A review of "Betty" has already appeared in the MIRROR.]

Raymond Hitchcock, Ivy Sawyer and several of the girls from the cast were guests of honor at the Optimist Club luncheon. Mr. Hitchcock was made an honorary member of the Optimists. When Billy Sunday was here, he was also made a member and Hitchcock pleased all with the remark that "Heaven and hell are now represented in the Optimists."

"Civilization," 8 performances, from Sept. 21 at the Empire. Boston National Grand Opera Company, Oct. 10-Nov. 2. Cyril Maude in "Jeff," Oct. 2-4.

Eva Tanguay played two performances at the Wieting, Sept. 21 to two good houses. She is the same old Eva. Her bills displaying her bare legs have been ordered from the boards by the Department of Public Safety of Syracuse.

"Very Good Eddie," at the Wieting, 14-16 was disappointing; a good show murdered by a fifth rate company. It is plays of this type produced by inferior companies that make theaters tired of paying good money.

FREDERICK E. NORTON.

NEWARK, N. J.

NEWARK, N. J. (*Special*).—The Park Place is dark. Billy Watson and Edward Lee Wrothe crowded Miner's Empire 18-23; Mabelle Morgan, Estelle Colbert, Hazel Joslyn, Gus Roeber Herbert Gibson all added much to a good bill.

At Keeney's "In Honolulu" the headliner, 18-20; others were The Kilkenny Four, May Walsh, Johnnie and Alexander Walker, Carrie Glenn, Lida Sims, Joseph Gordon, Eddie Burt, Leon Sprague and Nellie McNeece, Arthur Britt, Ralph Martin, Harvey Eddy and George Roy.

"The Four Husbands," an excellent company of about thirty with splendid chorus, were headliners at Proctor's, 18-20.

At The Lyric, Neil McKell's elephants, and a fine bill of pleasing features.

At Loew's, the usual good bill, Norah Allen, John Delmore, Goldie Moore, Joseph Burns, Murray Kissers, Eddie Clark, Charissa and Elsie Rose, Max Holden and Helen Graham, Evelyn Valdore and Dolly Mathews.

Mabel Brownell and Clifford Stock will be at the Broad, Oct. 9, in "Just a Woman."

Grace Irvin is at the Shubert Theater, St. Paul, Minn., having joined the stock company there.

Sadie Radcliffe has joined Mabelle Estelle's company in "The Girl He Couldn't Buy."

GEO. S. APPLEGATE.

DENVER

DENVER. (*Special*).—The continued lack of traveling attractions brings to mind the lines by Kingsley which adorn the Tabor's famous old curtain:

"So fleet the works of man back to the earth again,
Ancient and holy things fade like a dream."

The old days have gone when, beginning early in September, both the Broadway and the Tabor housed traveling companies almost continuously until the end of May. But at the present writing there is one gleam of light and an unusual one: Eva Tanguay, never before seen so far from New York, is due at the Broadway Sept. 29 to Oct. 2.

The Denham satisfied with "Rolling Stones," 17-23. Vera Finlay was pleasing in a small role which allowed relaxation from the strenuous work of the week before in "The Song of Songs." "A Fool There Was," follows.

The Orpheum offered an unusually good one-act play in "Petticoats," featuring Grace Dunbar Nile. Miss Violet Dale in impersonations shared the honors of the programme. Ruth St. Denis, week Sept. 25.

FREDERICK D. ANDERSON.

YOUNGSTOWN

YOUNGSTOWN, O. (*Special*).—Grand Opera House: The Al. G. Field Greater Minstrels opened the season Aug. 25-26 to S.R.O. houses. It is by far the best show carried for a long time and contains a great variety of sketches which make a very pleasant evening's entertainment.

Hippodrome: The great moral photo play, "The Little Girl Next Door," finished a week's engagement to capacity houses. It is followed by the "Fall of the Nation," which is drawing large and well pleased houses. The regular vaudeville season opened Labor Day.

Idora Park: The Morton Opera company, now headed by Raymond Crane, is playing to a better and well pleased patronage. "The Broken Idol," is the offering for the present week, and the following week "Jumping Jupiter" will close the house for the present season. The company will probably leave for the east in a few days.

Princess: The "Follies of Broadway" company opened last week (Aug. 22) with a light musical comedy which played to packed houses throughout the week.

The Strand, a new motion picture theater, is expected to open in a few weeks, showing all the latest screen stars. The Dome is playing concerts and running first class pictures to well pleased business.

W. D. WAGNER.

OTTAWA, CAN.

OTTAWA, ONT. (*Special*).—Russell: Molly McIntyre in "Silent Sue," pleased large audiences Sept. 13-16.

Albert Brown, who is popular here, was seen in a new play "The Black Feather," 22-23 and matinee, "Every Woman," 25-26.

Dominion, 18-20: Brown, Harris and Brown, Miller and Bradford, Hyman, Adler and company, The Keelers, Thomas and Henderson, and pictures to the usual overflowing houses since opening of season.

The Family, week 18-23: Good vaudville and pictures to big business.

J. H. DUBE.

(*Continued on page 18*)

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Gaskell and MacVitty's, Inc., "Rebecca of Sunnybrook Farm" opened the season at the Majestic, recently, at Kankakee, Ill. Grace Smith, Mabel Gordon, Maud Norton Curtis, Helen Lavine, Mildred Jerome, Oswald Jackson, Walter Ayres, Arthur Reamish, Tinny Flaherty, Mary Martin, and Charles Carlton are in the company.

THE MIRROR'S LONDON LETTER

By Beverly Bruce.

LONDON, Sept. 24 (*Special correspondence*).—What sort of amusements do the wounded Tommies, back home, like, I am asked. A manager replies: "If we had only the returned soldiery for a clientile there would be nothing on the London stage but revues. When a man is sick he wants fun."

Sir Herbert Tree, on his return to London, was eagerly interviewed by the press, daily and weekly. I give you two extracts:

"In America the film is part of the national life. . . . There is not the same feeling here about the pictures. But I am certain you will find that the 'Macbeth' film which was shown in this theater will be used in schools and institutes in ten years' time for purposes of education. The film may have a struggle here to get its proper place, but it cannot be pooh-poohed! You cannot get rid of it any more than you can get rid of wireless telegraphy or aeroplanes. . . ."

"The sympathetic eagerness with which my Shakespearean performances have been received in America, both by the public and by the journalists, has been most gratifying. I cherish hopes of a revival of 'Richard II.,' and some day of 'Julius Cæsar' with an all-star cast. I have brought home with me the manuscript of a play, 'The Great Lover,' by which I have been profoundly impressed. My immediate engagements in America end in January, and then I shall return to England, for a time at any rate."

"The Old Country"—mentioned in a previous letter to THE MIRROR—was presented at Wyndham's, Sept. 2. It is clear, incisive and true. There is some splendid acting by Mr. Gerald du Maurier as Fountain, Miss Nina Boucicault as his exquisitely pathetic mother, and Mr. Sydney Valentine as Adam Cattle. Mr. A. E. George is immensely clever as Rube Hudson, an American friend of Jim's. There is something deliciously comic in listening to these two Britishers talking American of the broadest with an accent you could cut.

The American rights of "The Fugitive," John Galsworthy's play, have been secured by the Shuberts, who will shortly produce the play in New York. Another of Mr. Galsworthy's plays, "A Bit o' Love," will also be produced in America this season.

"Her Husband's Wife" (A. E. Thomas), at the New Theater, Sept. 5, produced by Mr. Dion Boucicault, is quite a go. Managers here seem now unusually anxious to present plays written or produced in America several years ago. A case in point is that of "We Can't Be As Bad As All That," and another relates to Mr. Dion Boucicault's choice of "Her Husband's Wife" for his current attraction at the New. Though now styled a light comedy, this piece, from the pen of A. E. Thomas, an American playwright, was rightly labeled "comedy-farce," when it was given at the Broad Street, Philadelphia, and the Garrick, New York, in February and May of 1910.

Mr. Edward Knoblock (he used to spell it Knoblauch), one of the authors of "The Hawk," played at the Royalty, Sept. 16, was born in New York forty-two years ago and educated at Harvard University. He recently became a naturalized British subject. Of course, you New Yorkers know this, but it has just been printed in London.

Two lady inspectors of places of public amusement have begun their duties at Birmingham. They are under the direction of the committee which has been appointed to deal with complaints relative to films, and they will visit picture houses and theaters and report their views to the committee.

Doubtless you will be interested in this paragraph from the London *Chronicle's* always readable office window: "Sir Arthur Evans, who launched the accusation, in his presidential address to the British Association, that we are a people 'sunk in intellectual apathy,' has already drawn vigorous protests from critics of his indictment. Of course, the reference is to the nation in the bulk. We know that the pick of Britain's intellect is the best in the world, but below that, well, when we consider some of our theatrical entertainments and cinema shows, and the large tonnage of certain kinds of reading matter, we are obliged to believe that the president of the B. A. has some grounds for his statement."

Some day soon, perhaps, New York will see the film of "The Battle of the Somme." It is here, and was shown by command of the King at Windsor Castle. Captain J. C. Faunthorpe (general headquarters) and Lieutenant E. Distin Maddick, representing the War Office, were in charge of the presentation of the pictures. The King expressed to them his unqualified approval of "The Battle of the Somme" pictures. His Majesty remarked, "The public should see these pictures that they may have some idea of what the army is doing, and what war means."

REPORTS FROM MIRROR CORRESPONDENTS

(*Continued from page* 17)

HAMILTON, CAN.

HAMILTON, (*Special*).—The Temple Stock Company closed August 26, after a most successful season. They had capacity houses at every performance. Latterly many of the society people had to sit in the gods' gallery, all other seats being taken, and people were turned away before the curtain went up, the house being sold out. James Wall, resident manager, would have continued the stock longer, but the leading members of the company had to go to New York to rehearse for their winter engagement. August 14 Mr. Wall gave a benefit for Caxton Chapter of the Daughters of the Empire in aid of their fund to send smokes to Hamilton soldiers over the seas. The play was "Rolling Stones." They closed with "Marrying for Money." Mrs. Frances McGrath, the leading lady, was showered with flowers and gifts from her many admirers. This was her second season at the Temple, and time has increased her popularity here. Alfred Cross, the leading man, was also here for the second season, and is a great favorite. Others here for the second season were the comedian, W. Olanthe Mutter; character man, Charles Fletcher, and juvenile man Vaughan Morgan; all clever actors, popular here and well known in New York. Edmund Abbey the second man became a prime favorite, and so did Leslia Morey, the character woman. Douglas Dumbrille, who is a Hamiltonian, was only here part of the season as he had to return to New York for rehearsals. Roland G. Edwards, the clever and efficient stage director, deserves much credit for the finest stage productions yet seen in Hamilton. The scenic artist, Russell C. Simon was a true artist, and his clever work added to the success of the performances.

MINNIE JEAN NISBET.

UNION HILL, N. J.

UNION HILL, N. J. (*Special*).—Eva Tanguay and her supporting company of vaudeville artists under the direction of William Morris, reopened the Lincoln Theater, Union Hill, N. J., Sept. 16. Tanguay is supported by an unusual company of vaudeville performers including Leddy and Leddy, Charles I. Ross and Company, Meredith and Brown, M. Rudinoff, and Wehtr, Beck, and Fraser. It was one of the best vaudeville performances seen here. Miss Tanguay renders her "I Don't Care" song, and other vocal selections assisted by some very novel costumes. She also presents a travesty of "Salome" assisted by Charles I. Ross.

It has been erroneously stated in these columns that Frank Gersten is the manager of the Lincoln. Mr. Gersten has no connection whatever with this theater. Mr. Carl Michelfelder the founder and owner, has taken over the business management. If the coming bills are to be composed of the same high-class talent which opened the Lincoln the future success of the house is assured.

E. A. GREWE, Jr.

HUTTON'S AUSTRALIA LETTER

SYDNEY, AUSTRALIA, Sept. 1 (*Special*).—Her Majesty's Theater has been crowded every evening for the past seven weeks, with the Royal Comic Opera company's revivals. It is indeed fortunate for the Williamson directorate that they have secured Florence Young to once again head this popular combination. She enters every night to a torrent of applause and completely steps the show. Reg. Roberts, Dick Shortland, Claude Bantock, Ethel Cadman, Minnie Love, Derek Hudson, Phil Smith, and Leslie Holland are also with this company. "Merry Widow," "The Belle of New York," "Quaker Girl," "Gypsy Love," and "The Geisha" are included in the season's offerings. George Matheson, manager for the theatre, reports consistently record houses despite the prevailing war conditions.

"To-night's the Night" will follow the Royal Comic's term at Her Majesty's, with the new English combination as delineators.

Much regret was expressed at the news of the death of Josephine Cohan (Mrs. Fred Niblo). She endeared herself to many Australians (playgoers and others) and was one of the most popular American artists to visit here. Her work was always greatly admired, as she seemed so sympathetic and winsome, and was undoubtedly a genius artist. Thousands of Australian friends will join with me in these few words of sympathy for the sorrowing husband, son and relatives.

Hale Hamilton and Myrtle Tannehill have returned here with "It Pays to Advertise" and later "The Boomerang." Donald Bowles is rapidly winning an Australian name which he will be proud of shortly. Charles Wheeler, Edwin Lester, Nancy Stewart, Celia Ghilonl, Tom McClarnie, Beatrice Nichols and others complete the casts of the new plays. "Get Rich Quick" will follow.

At Her Majesty's, Melbourne, "To-night's the Night" is still running to good houses and will play out the season. Theater Royal is occupied by Madge Fabian and Frank Harvey in "Romance," with a good all-round support, including Sydney Stirling and Gewn Burroughs.

George Marlow's Italian Opera company is doing the best business down south with their revivals of grand opera. The combination is composed of several well-known continental artists who have sustained their reputations at the Princess.

The Tatts scored with their production of "Pez," which had 111 performances to packed houses at the Palace, Sydney. Sara Algood, the leading lady, and the other members of the combination have established themselves as firm favorites with local audiences and deserved all they got; the stage was literally covered with tributes at the final show. The Strollers have returned here under the same direction with the personnel a little altered, and also genial Teddy Gravestock, who came back to town to manage the final weeks of "Pez" and stay the Strollers' season out. Teddy recently contributed two pages of interesting theatrical experiences to the Local Theatrical Monthly, as he has had much more experience in the "business" than many other managers out here half his age.

The Melbourne Bijou is at present occupied by the Ben Fuller attractions, headed by the Fredo Boys in a new act. Chris Richards, Harrington Reynolds (in sketch work), the Two Calleys, Dorothy Harris, Pearl Percival, Jessie Barlee, Lawrence Johnson and a host of additions.

"Peg o' My Heart" opened to a capacity house on Saturday last at the King's, Melbourne, and was received with great enthusiasm, demanding short speeches from the producer, E. W. Morrison, and Sara Allgood.

Julius Knight has finished his all too brief revival season at the Royal, Sydney, and same has now been taken over again by "The Firm," with Mary Pickford in "Madam Butterfly." The foyer has been transformed into a Japanese tea house and the full operatic orchestra performs the score under Gustave Slapoffski's baton, while Madam S. warbles two ditties. Genial G. L. Goodman is in charge of the house, which is enough to insure success in this direction, as "Goody" is the oldest and most reliable man in the business out here at present; this recently was his fiftieth anniversary at the same theater. Mr. Macarty has gone on tour with the Knight company for a period and will not return until next year. Only two years ago "Mac" was in the office at Her Majesty's and is now one of their most valuable employes; he was in charge of the Knight company throughout their New Zealand tour featuring "Under Fire."

Ben Fuller has taken over the Adelphi, Sydney, as well as the National, and is running a revue combination to fair business. Wish Wynne did not draw as well at this theatre as was expected; she will commence a short season at the National 6th.

The Tivoli Follies have departed for New Zealand, with Harold Bowden in advance, and opened there Saturday week last to good business at Auckland. Horace Golden has been here for four weeks and is drawiong huge houses.

Jack Brownlow was responsible for the excellent set of pictures featured at the Sydney Town Hall recently (for a short season), entitled "With the Australian Forces in the Making." The venture proved a success.

Edward Branscombe's Dandies are still continuing their suburban tour and also the No. 3 combination are still in New Zealand. E. B. is also over there and also Leo De Chateau, another of their directors.

T. H. Ealick (late of the White City) has started an innovation which he has termed "Ealick's Palladium," and same has become exceedingly popular with the dancing set, for which he caters. The "Pally" is extensively patronised at the matinee performances, and there are also cabaret evenings, with frequent changes of programme as to carnivals, etc.

Wirth Brothers closed their circus season some weeks ago and have been since drawing with a water drama entitled "Kultur," the whole of the circus arena having been utilised as a sinking well flooded out over parts of the huge building when required. The effects invented are indeed beyond usual interest and the whole thing is magnificently staged.

The Bert Bailey Dramatic company will inaugurate their return Sydney season here on Saturday week, opening in "The Poor Pason," by Steele Rudd. The personnel of the company is much the same as when here last and includes Bert Bailey (himself), Edmund Duggan, with Julius Grant (as of old) in the managerial chair.

Frederick Shipman again captured the hearts of the music lovers here during June with the evergreen Paul Dufault, who is without doubt recognised as the best artist to appear in Sydney. The company, including Harold Whittle, accompanist; Florence Scapini, violinist; Pauline Bindley, soprano, and Jack Griffiths as business-manager, are at present invading Queensland with emphatic success. They will return to Sydney for another season in October, when they will be most welcome.

Messrs. J. and N. Tait will inaugurate a season of American revue at the Palace shortly after the "Royal Strollers" finish.

Messrs. J. C. Williamson-Waddington are doing wonderful business with their picture theaters here. They undoubtedly have the monopoly of the Australian picture business and possess some very clever men among their managers. Harry Ward is the secretary, Hugh Wilson is general manager, and Frank Waddington managing director. Their offering at the Theater Royal of "Madam Butterfly" deserves great support.

Sylvia Bremer is still with the "Peg o' My Heart" company at the King's, Melbourne; so also is Asiola Pearce.

It is rumored that we are to have shortly "Too Many Cooks." Donald Bowles will produce it for the Williamson firm, with Myrtle Tannehill and Hale Hamilton in the leads.

Hugh J. Ward, managing director of the Williamson directorate, will proceed to America by the *Niagara* early in August, accompanied by Mrs. Ward, Hugh J., Jr., and Melbourne Ward. The boys will be able to renew their acquaintance with young Fred Niblo, with whom they were often to be seen here.

Seven new American acts arrived for the Fuller Circuit by the S. S. *Ventura* this week, and another bunch is due to arrive by the *Niagara* for this and the McIntosh circuits.

American artists will be interested to hear that George Matheson and Bob Beeston are still at Her Majesty's, Sydney, and at present up to their eyes assisting Madame Melba in organising her big matinee performance for the Russians. The programme already announced is first class. J. W. Hamilton is also still with the American company at the Criterion, Sydney, and the rest of the Williamson management remain the same.

BRUCE R. HUTTON.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Montclair, N. J., Oct. 2, Elizabeth 3, Lebanon, Pa., 4, Altoona, 5, Johnstown, 6, Wheeling, W. Va., 7.

ANGLIN, Margaret (Chas. Frohman, Inc.): N.Y.C. 20—indef.

ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. 11—indef.

ARMS and the Girl (Wm. Harris, Jr.): N.Y.C. 27—indef.

BIRD of Paradise (Oliver Morosco): Indianapolis 25-30.

BLANEY, Harry Clay (E. F. Rush): N.Y.C. 25-30, B'klyn Oct. 2-7, N.Y.C. 9-14.

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10, 1915—indef.

BOYER, Nancy (Will J. Donnelly): Omaha 25-27, Sioux City, Ia., 28-30, Chgo. Oct. 1-7, Indianapolis 9-14.

BROADWAY After Dark (Halton Powell): Nashville, Tenn. 25-30, Memphis Oct. 2-7, New Orleans 9-14.

BUNTING, Emma (E. A. Schiller): Jersey City, N. J., 25-30, Paterson Oct. 2-7, Newark 9-14.

CHEATING Cheaters (A. H. Woods): N.Y.C. Aug. 9—indef.

CINDERELLA Man (Oliver Morosco): Balto. 25-30, Washington Oct. 2-7.

COMMON Clay (A. H. Woods): Chgo. Aug. 28—indef.

COMMON Clay (A. H. Woods): N.Y.C. 25-30, Prov., R. I., Oct. 2-7, B'klyn 9-14.

COMMON Clay (Special: A. H. Woods): Hartford, Conn., 25-27.

COMMON Clay (Central: A. H. Woods): Butler, Pa., 27, Greenburg 28, Johnstown 29, Harrisburg 30.

CRY of Her Children (Int. Prod. Co.): New Orleans 25-30, Birmingham Oct. 2-7, Atlanta 9-14.

DAUGHTER of Mother Machree (Leffler and Bratton): Newark 25-30, N.Y.C. Oct. 2-7, B'klyn 9-14.

DEVIL'S Harvest (Leffler and Bratton): Prov. 25-30, Boston Oct. 2-7, Worcester 9-14.

DITRICHSTEIN, Leo (Cohan and Harris): Chgo. Oct. 1—indef.

DIVORCE Question (Edwin Wilson): Ridgewood, Mo. 27-28, Redding Ia., 30, Grant City, Mo. Oct. 1, Albany 2, Shenandoah, Ia., 3.

DIXEY, Henry E. (Helen Tyler): N.Y.C. 5—indef.

ELINORE, Kate (Williams and Hill): Toledo 25-30, Detroit Oct. 2-7, Chgo. 9-14.

EMMETT, Gracie (Geo. H. Nicolai): Phila. 18-30, Wilkes-Barre Oct. 2-4, Scranton 5-7, Jersey City, N. J., 9-14.

ETERNAL Magdalene: Atlantic City, N. J., 25-27, Trenton 28-30, Camden Oct. 2-4, Wilmington Del. 5-7, Phila. 9-21.

EVERYWOMAN (Henry W. Savage): Brockville, Ont., Can. 27, Kingston 28, Belleville 29, Peterboro 30.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Phila. 1—indef.

EXPERIENCE (Wm. Elliott, Comstock and Gest): Cinti. 17-30, St. Louis Oct. 1-14.

FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 3, 1915-Sept. 30, 1916, B'klyn, Oct. 2-7.

FAIR and Warmer (Selwyn and Co.): Chgo. Aug. 7—indef.

FEAR Market (Harrison Grey Fiske & George Mooser): N. Y. C. Oct. 9-14.

FERGUSON, Elsie (Chas. Frohman, Inc.): Atlantic City, N. J. Oct. 9-14.

FISKE, Mrs. (Corey-Williams-Ritter): Atlantic City, N. J. Oct. 2-7.

FLAME, The (Richard Walton Tully, Inc.): N.Y.C. 4—indef.

FOR the Man She Loved (Arthur C. Alston): Phila. 25-30, Atlantic City, N. J., Oct. 2-4, Trenton 5-7, Camden 9-11, Wilmington, Del., 12-14.

FRECKLES (Eastern: B'way Amuse. Co.): Paulding, O. 27, Napoleon 28, Wauseon 29.

FRECKLES (Western: B'way Amuse. Co.): Manson, Ia., 27, Hampton 28, Dows 29, Elgora 30.

FRIEND, Martha: Buffalo 25-30.

FUNNY Mr. Dooley (Wm. Cahan): Paterson, N. J., 25-30, Newark Oct. 2-7, N.Y.C. 9-14.

GIRL He Couldn't Buy (Arthur C. Alston), Wilkes-Barre, Pa. 25-27, Scranton, 28-30, Jersey City, N. J., Oct. 2-7, Paterson 9-14.

GIRL Without a Chance (Circuit: Robert Sherman): Atlanta 25-30, Richmond Oct. 2-7, Washington 9-14.

GIRL Without a Chance (Eastern: Robert Sherman): West Branch, Mich., 27, Gaylord 28.

GRAHAM, Oscar: Bowie, Tex. 27, Nocona 28, Electra 29, Harrold 30.

GRAUSTARK (Gaskell and MacVitty): Tipton, Ia., 27, Clinton 28, Maquoketa 29, Anamosa 30.

GUILTY Man (A. H. Woods): N.Y.C. Aug. 18—indef.

HEART of Dixie (Robt. Campbell): Worcester, Mass., 25-30, Syracuse, N. Y., Oct. 2-4, Utica, 5-7, Buffalo 9-14.

HER Naked Self: Buffalo 25-30, Pittsburgh Oct. 2-7, Youngstown 9-14.

HIS Bridal Night (A. H. Woods): N.Y.C. Aug. 16—indef.

HIT-the-Trail Holliday (Cohan and Harris): Boston 4—indef.

HODGE, William (Lee Shubert): N.Y.C. Oct. 4—indef.

HOBSON'S Choice (Messrs. Shubert): N.Y.C. Oct. 2-7.

HOUR of Temptation (Schiller and Weis): Bridgeport 25-30, Prov. Oct. 2-7, Boston 9-14.

HOUSE of Glass (Cohan and Harris): Phila. 25—indef.

INTRUDER, The (Cohan and Harris): N.Y.C. 26—indef.

JUSTICE (John D. Williams): N.Y.C. 25-30, B'klyn Oct. 2-14.

LITTLE Girl in a Big City (Co. A: Arthur C. Alston): Cleveland 25-30, Toledo Oct. 2-7 Detroit, 9-14.

LITTLE Girl That God Forgot (John J. Berpere): Indianapolis 24-30, Louisville Oct. 2-7 Nashville, Tenn., 9-14.

LITTLE Peggy o' Moore (Howard Powell): Balto. 25-30, Phila. Oct. 2-7, Atlantic City, N. J., 9-11, Trenton 12-14.

MADAME Spy (Samuel Blair): Phila. 25-Oct. 7, Wilkes-Barre 9-11, Scranton 12-14.

MAN Who Came Back (Wm. A. Brady): N.Y.C. 2—indef.

MAUDE, Cyril: Syracuse, N. Y. Oct. 2-4.

MURDOCK, Ann (Chas. Frohman, Inc.): Chgo. 18—indef.

MY Mother's Rosary (Ed. Rowland): Louisville 25-30, Nashville Oct. 2-7, Memphis 9-14.

NATURAL Law (Southern Co.): Wash. 25-30, Balto. Oct. 2-7, Phila. 9-14.

NOTHING But the Truth (H. H. Frazee): N.Y.C. 14—indef.

OBJECT-Matrimony (Wm. A. Brady): Washington 25-30.

O'HARA, Fiske (Augustus Pitou, Jr.): Baraboo, Wis. 27.

OLD Homestead (S. Z. Poli): Chgo. 25-30, St. Louis Oct. 2-7 Kansas City 8-14.

OTHER Man's Wife (Gaskell and MacVitty): Adel, Ia., 27, Perry 28, Ottumwa 29, Albia 30.

OTHER Man's Wife (Eastern): Lambert Producing Co.): Ottawa, O., 27, Wapakoneta 29, Fremont Oct. 3, Tiffin 4, Sandusky 5, Canton 7, Newark 10, Steubenville 11.

OTHER Wife (Vaughan Glaser): St. Louis 24-30, Kansas City Oct. 9-11, Sioux City, Ia. 12-14.

PAIR of Queens (H. H. Frazee): Boston 18—indef.

PATH of Folly (Vance and Sullivan): Pittsburgh 25-30, Youngstown Oct. 2-7, Cleveland 9-14.

PATTON, W. B. (Frank B. Smith): Waseca, Minn., 28, New Ulm 30, St. Peter Oct. 1, Windom 2, Sibley, Ia., 3, Sutherland 4, Marathon 5, Spencer 6, Armstrong 7, Emmetsburg 9, Algona 10, Belmond 11.

PIERROT, The Prodigal (Winthrop Ames): N.Y.C. 6—indef.

POLLYANNA (Jos. Brooks and Geo. C. Tyler): N.Y.C. 18—indef.

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ST. JOHN, N. B.

ST. JOHN, N. B. (*Special*).—Record crowds attended the plays here on Labor Day. The Klark Urban company, in the Opera House, playing "The Seven Keys to Baldpate" to two packed houses, and the Imperial presenting Valli Valli in a Metro film, "The Woman Pays," four times to well-pleased audiences. The Lyric and Palace included variety in their bills and the Gem drew large crowds with a well selected movie programme. This house has booked "The Yellow Menace," to commence on Sept. 27, while the Imperial showed the first installment of "The Secret of the Submarine," which promises to be an attractive feature.

PERCY GIBSON.

"EVERYWOMAN," CLAREMONT, N. H.

CLAREMONT, N. H. (*Special*).—Opera House: "Everywoman," Sept. 18, at the Opera House, to a packed house. One of the best attractions ever staged here.

BERTHA M. HUNTER.

MONTREAL

MONTREAL (*Special*).—The San Carlo Opera company appeared at the Princess Sept. 18-23, in a repertoire including "Aida," "Rigoletto," "Carmen," "Faust," "Trovatore," "Tales of Hoffman," Cavaleria" and "Pagliacci." The operas were staged and produced in a most satisfactory manner. Business exceptionally large. John Craig and Mary Young in "Hamlet" and "Romeo and Juliet" 25-30.

The Travalogues of Frank Robertson, under the auspices of the Daily Star proved a pleasing attraction at His Majesty's for two weeks.

Nellie V. Nichols, singing comedienne and Nelson Waring, "The man at the Piano," chief attractions at the Orpheum, 18-23.

Le Poussin (The Chicken) given at the National by the French Stock company proved a most charming comedy. Pierre Chouvin made his debut in the chief role of the petticoat governed lawyer, and scored quite a hit, as did also Madame Robert in the role of the fascinating widow. The Francais presents an evenly balanced vaudeville programme. The Majestics are doing good business at the Gayety. Florence Bennet, a Canadian girl, and Frank de Mont are featured.

W. A. TREMAYNE.

CALGARY—EDMONTON

CALGARY, ALTA. (*Special*).—The Orpheum, vaudeville, reopened at the Grand Sept. 11 with Jack Spair again in "charge"; a good bill headlined by Frederick V. Bowers and Co., in a song revue was well received by good sized audiences. Other acts, Walter Brower, Allen & Howard, Moria Sistrs, Helen Davis, Wm. Lawrence & Co. and the Lunette Sisters. The United Producing Company's "Alma Where Do You Live" company opened 14 for three nights. The cast included Betty Harrison, James Gordon, Norman Wendell, Sam James, Lou Newman, Jennie Newman and an attractive chorus. Pantages did good business 11-16 with the three Mori Brothers, Valentine Vox, Clifford & Mack, Sherman, Van & Hyman and "A Nut Sundae."

EDMONTON, ALTA. (*Special*).—Pantages had an unusually good bill, 11-16. Neal Abel does a good black face turn. Joe Quorx Tai has improved remarkably since her last appearance. James Grady in "The Toll Bridge" gave an excellent character performance and got good support from Madeline Clark and Valerie Briggs. Harrington Reynolds, Florence Moore and a good looking chorus pleased in a musical farce "Oh the Women." Harry B. Cleveland and Blanche Irelease supported by Low Wheeler, Grace Wilson and a good singing and dancing chorus are providing the best entertainment Bijou patrons have ever had.

GEORGE FORBES.

(*Continued from page 19*)

POTASH and Perlmutter in Society (A. H. Woods): B'klyn 25-30, N.Y.C. Oct. 2-7, Boston 9-21.
REBECCA of Sunnybrook Farm (Gaskell and MacVitty): Osage, Ia., 27, Decorah 28.
RICH Man, Poor Man (Wm. A. Brady): N.Y.C. 29—indef.
RIO Grande (Chas. Frohman, Inc.): Stamford, Conn., 30, Boston Oct. 2-14.
ROBSON, May (Klaw and Erlanger): Burlington, Vt., 27, Rutland 28, Glens Falls, N. Y., 29, Granville 30, Buffalo Oct. 1-4, Dansville 5, Oneonta 6, Norwich 7, Elmira 9, Geneva 10, Auburn 11.
ROLLING STONES (Clark Ross): N.Y.C. 25-30, Bridgeport, Conn., Oct. 2-7, Prov. 9-14.
SEVEN Chances (David Belasco): N.Y.C. Aug. 8—indef.
SHEPHERD of the Hills (Gaskell and MacVitty): Woodward, Okla., 27, Shattuck 28, Higgins, Tex., 29.
SKINNER, Otis (Chas. Frohman, Inc.): N.Y.C. 18—indef.
SUNNY South (J. C. Rockwell): Adams, N. Y., 27, Wolcott 28, Newark 29, Naples 30, Warland Oct. 2, Angelica 3, Belmont 4, Galeton, Pa., 5, Addison, N. Y., 6, Tioga, Pa., 7, Wellsboro 9, Blossburg 10, Canton 11.
TEXAS (Jake Lieberman): B'klyn 25-30, N.Y.C. Oct. 2-7, Bridgeport, Conn., 9-14.
TRUXTON King (Geo. M. Gatts): Chgo. 25-30, Indianapolis Oct. 2-7, Louisville 9-14.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—indef.
UNCHASTENED Woman (Oliver Morosco): Chgo. Oct. 2—indef.
UNDER Sentence (Selwyn and Co.): N.Y.C. Oct. 3—indef.
UPSTAIRS and Down (Oliver Morosco): N.Y.C. 25—indef.
WASHINGTON Square Players: N.Y.C. Aug. 30—indef.
WELCH, Joe (M. Jacobs): Boston 25-30, Worcester Oct. 2-7, Syracuse, N. Y., 9-11, Utica 12-14.
WHAT'S Your Husband Doing? (Jos. Brooks): Chgo. 25—indef.
WHICH One Shall I Marry? (J. J. Howard): Detroit 25-30, Chgo. Oct. 2-7, St. Louis 9-14.
WHILE the City Sleeps (Edwin Clifford): Birmingham 25-30, Atlanta Oct. 2-7, Richmond 9-14.
WOMAN, He Married (Max Spiegel): Kansas City 25-30, Omaha Oct. 2-4, Sioux City, Ia., 5-7, Chgo. 9-14.

PERMANENT STOCK

AKRON, O.: Colonial.
BALTIMORE: Colonial.
BROCKTON, Mass.: Hathaway.
CLEVELAND: Colonial.
COLORADO SPRINGS, Colo.: Burns.
DALLAS, Tex.: Hipp.
DENVER: Denham.
DES MOINES, Ia.: Princess.
ELMIRA, N. Y.: Mozart.
EVANSVILLE, IND.: Majestic.
FT. WAYNE, Ind.: Temple.
HALIFAX, N. S.: Academy.
HARTFORD, Conn.: Hartford.
HAVERHILL, Mass.: Academy.
HUTCHINSON, Kan.: Home.
KANSAS CITY: Willis Wood.
LONG BEACH, Cal.: Empress.
LOS ANGELES: Burbank.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MILWAUKEE: Shubert.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Lafayette.
NEW YORK CITY: Elsmere.
NEW YORK CITY: Spooner.
OAKLAND, Cal.: Orpheum.
PEORIA, Ill.: Majestic.
PITTSFIELD, Mass.: Colonial.
PORTLAND, Ore.: Baker.
REGINA, Can.: Regina.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN ANTONIO, Tex.: Grand.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Columbia.
SAN FRANCISCO: Wigwam.
SAN JOSE, Cal.: Victory.
SEATTLE: Orpheum.
SIOUX CITY, Ia.: Princess.
SOMERVILLE, Mass.: Somerville.
SPOKANE: American.
ST. JOSEPH, Mo.: Airdome.
ST. LOUIS: Park.
ST. LOUIS: Players.
ST. PAUL: Shubert.
TOPEKA, Kan.: Hipp.
TORONTO: Royal Alexandria.
WASHINGTON, D. C.: Howard.
WICHITA, Kan.: Crawford.
WILKES-BARRE, Pa.: Poli's.
WILLIAMSPORT, Pa.: Valliamont.
WINNIPEG, Can.: Dominion.

TRAVELING STOCK

ANGELL, Leon, Ia., 25-30.
BENJAMIN, Jack: Wilson, Kan., 25-30.
BESSEY, Jack: Peru, Ind. 25-30, Huntington Oct. 2-7.
BROWN, Kirk (Frank North): Ithaca, N. Y., 25-30, Chicago: Coshocton, O., 25-30.
CORNELL-Price Players: Allegan, Mich., 25-30.
DAVIS, Walter (Adam W. Friend): Herkimer, N. Y., 25-30.
DEMING, Lawrence: De Smet, N. D., 25-30.
DE VOSS, Flora: Shawano, Wis. 25-30.
HARDER, Myrkle: Shamokin, Pa., 24-30, York Oct. 1-7, Hagerstown, Md., 8-14.
HARPER, Irene: St. Johns, Mich., 25-30.
HARRISON and White Players: Three Rivers, Mich., 25-30.
LEWIS, William F.: Guide Rock, Neb., 25-30.
MANNING: Hays, Kan., 25-30.
SAVIDGE, Walter: Douglas, Wyo., 25-30.

OPERA AND MUSIC

ABARBANELL, Lina (John Cort): N.Y.C. 11—indef.
ABORN Opera Co.: Wash. 25-Oct. 7.
ALONE at Last (Messrs. Shubert): Buffalo 25-30.
AMBER Empress (Corey and Riter): N.Y.C. 19—indef.
BICKEL and Watson (L. M. Goodstadt): Camden, N. J., 25-27, Wilmington 28-30, Phila., Oct. 2-14.
BIG Show (Chas. Dillingham): N.Y.C. Aug. 31—indef.
BLUE Paradise (Messrs. Shubert): Chgo. 17—indef.
BRINGING Up Father (Gus Hill): Richmond, Va., 25-30, Washington Oct. 2-7, Balto. 9-14.
CENTURY Girl (Chas. Dillingham and Florenz Ziegfeld): N.Y.C. Oct. 2—indef.
COHAN Revue 1916 (Cohan and Harris): Chgo. Aug. 21-Sept. 30.
EITINGE, Julian (A. H. Woods): Minneapolis 24-30, St. Paul Oct. 1-7, Milwaukee, 8-14.
FIELDS, Lew (Messrs. Shubert): Chgo. Aug. 17—indef.
FOX and Stewart (C. J. Goldenberg): Memphis 24-30, New Orleans Oct. 2-7, Birmingham 9-14.
GIRL from Brazil (Messrs. Shubert): N.Y.C. Aug. 30—indef.
GO to It (F. Ray Comstock): Cleveland 25-30.
HER Soldier Boy (Messrs. Shubert): Pittsburgh 25-30, Phila., Oct. 2-14.
HITCHCOCK, Raymond (Chas. Dillingham): N.Y.C., Oct. 3—indef.
HYAMS and McIntyre (Perry J. Kelly): Battle Creek, Mich., 27, Goshen, Ind., 28, South Bend 29, Elkhart 30, Benton Harbor, Mich., Oct. 1, Michigan City, Ind., 2, Kenosha, Wis., 3, Racine 4, Milwaukee 6-8, Chgo. 8-29.
KATINKA (Messrs. Shubert): Boston Aug. 28-Sept. 30.
LADY Luxury (Guy S. Burley): B'klyn 25-30.
MISS Springtime (Klaw and Erlanger): N.Y.C. 25—indef.
MONTGOMERY and Stone (Chas. Dillingham): Cleveland 25-30.
MUTT and Jeff's Wedding (Joe Pettingill): Syracuse, N. Y., 25-27, Utica 28-30, Buffalo Oct. 2-7, Pittsburgh 9-14.
MUTT and Jeff's Wedding (Harry Hill): Sayre, Pa., 27, Towanda 28, Elmira, N. Y., 29, Binghamton 30.
MUTT and Jeff's Wedding (Chas. Williams): Fayetteville, N. C., 27, Wilmington 28, Florence, S. C., 29, Darlington 30.
ONLY Girl (Joe Weber): Newark, N. J., 25-30.
PASSING Show of 1916 (Messrs. Shubert): N.Y.C. June 22—indef.
POM-POM (Henry W. Savage): Chgo. 3—indef.
PRINCE of Pilsen (Perry J. Kelly): Rochester, N. H., 27, Laconia 28, Concord 29, Manchester 30, Lawrence, Mass., Oct. 2, Exeter 3, Biddeford 4, Nashua, N. H., 5, Keene 6, Brattleboro Vt., 7, Athol, Mass., 9, Springfield 10, 11.
PRINCESS Pat (John Cort): Chgo. Oct. 1—indef.
ROBINSON Crusoe, Jr. (Messrs. Shubert): Phila. 4-30, Wash. Oct. 9-14.
SEPTEMBER MORN (Le Comte and Flesher): Ida Grove, Ia., 28, Grand Island, Neb., Oct. 1, Kearney 2, Hastings 3, Holdredge 4, McCook 5.
SERENADE, The (Walker and Stevens): Lebanon, Pa., 27, Haselton 28, Sunbury 29, Altoona 30, Johnstown Oct. 2, Wheeling, W. Va., 3, 4, Newark, O., 5, Columbus 6, 7, Hamilton 8, Dayton 9, Springfield 10, Lexington, Ky., 11, 12.
SYBIL (Chas. Frohman, Inc.): Phila. 25—indef.
REGULAR Girl (Greeley Producing Co.):
TWO Janes (Reserve Producing Co.): Phila. 18-30.
VERY Good Eddie (Marbury-Comstock): Boston Aug. 14—indef.
VERY Good Eddie (Marbury-Comstock): N.Y.C. Dec. 24-Sept. 30.
WILSON, Al. H. (Sidney R. Ellis): Richmond, Ind., 27, Muncie 28, Paris, Ill., 29, Terre Haute, Ind., 30, Vincennes Oct. 1, Henderson, Ky., 2, Owensboro 3, Paducah 4, Memphis, Tenn., 5, Little Rock, Ark., 6, Texarkana, Tex., 7, Shreveport, La., 9, Longview, Tex., 10, Marshall 11.
ZIEGFELD Follies of 1916 (Florenz Ziegfeld): Boston 18—indef.

MINSTRELS

FIELD, Al. G.: Augusta, Ga., 27, Atlanta 28-30, Birmingham, Ala., Oct. 2, 3, Nashville, Tenn., 4, 5, Jackson 6, Greenwood, Miss., 7.
O'BRIEN, Neil (Oscar F. Hodge): New Philadelphia, O., 27, Coshocton 28, Mansfield 29, Zanesville 30.

CIRCUS

BARNES, Al. G.: El Dorado, Ark., 27, Monroe, La., 28, Alexandria 29, Opelousas 30.
BARNUM and Bailey: Los Angeles 25-27, San Diego 28, Santa Ana 29, San Bernardio 30.
HAGENBECK-Wallace: Parsons, Kan., 27, Bartlesville, Okla., 28, Tulsa 29, Vinita 30.
RINGLING Brothers: Jackson, Tenn., 27, Paducah, Ky., 28, Evansville, Ind., 29, Hopkinsville, Ky., 30.

MISCELLANEOUS

LUCEY, Thomas Elmore: New Salem N. D., Oct. 2, Hebron 3, Belfield 4.
NEWMANN the Great: Grafton, N. D., 27, 28, Alsen Oct. 2, 3, Devil's Lake 4, 5, Overly 6-8, Minot 9, 10.
THURSTON the Magician (Jay Klink): Youngstown, O., 25-30, Cleveland Oct. 2-7, Toledo 8-14.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge is made for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or forwarded on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Adair, Janet.
Barkhurst, Hazel, Ariet Bascom, Mrs. Leslie Bassett, Clara Blandick, Margaret Bocklin.
Clark, Leona, Mrs. Hazel Collins, Irma B. Croft, Lucille Cummings.
Dagmar, Florence, Elizabeth D. Davies, Florence Dasmar, Minnie Dupree.
Eames, Mona S., Jane Evans, Kitty Ehr.
Fink, Marie.
Goodall, Richard, Gertrude Grant, Mildred Gregory.
Hall, Mary, Florence Oliver Hart, Gretchen Hartman, Georgia Harvey, Mrs. Kenneth Hunter, Blanche Huntley.
Kaul, Florence, Alice Kauser, Mary Keane, Kitty Kyle.
Lawton, Mary, Margaret Lotus, Louise Le Baron.
McLean, Caroiyne, Zetta Marshall, Julia Morton, Elisabeth Murray.
Palmer, Minnie, Signa Pierce, Mrs. Leon M. Polachek.
Razan, Ines, Hally Randolph, Roma Ray, T. M. Reed, Mrs. Thatcher Richards, Smith, Marzie or Mrs. W. A. Hunt.
Taylor, Eva, Violet A. Tewksbury, Romilly Thornton.
Ward, Edith J.

MEN

Blaisdell, William, D. W. Blauvelt, Harland Briggs, Tom Brown, Frank Buoman, Axcsel Burgstrom, J. P. Burtis, Roy E. Butler.
Chamberlain, Winthrop, Ray Clifton, H. J. Crandall.
Dalby, Alfred R., Joseph G. Deming, Vincent J. Dennis, J. Draper Dewey, De Witt Publishing Co.
Earle, Edward, Z. Stanley Eldridge, H. H. Elliott, John Elliott.
Foote, Courtney.
Gilmore, Barney, W. L. Grove, Gordon Gunniss.
Hadley, Harcourt, Hadley Wilson, Hall, R. Howard Hall, C. Hayden and Stuart, O. P. Heggie, A. C. Henderson, Ray Henderson, John Hines, H. W. Hodgdon, Perry P. Hopper, Theodore Hudgins, Ray J. Hunt, Hyatt and Le Nore.
Kershaw, W.
Lambert, Jack, Glen Lambert, Daniel F. Lawlor, William Lawrence, Jack W. Lewis.
McEntee, Frank D., Lionel Margrane, John McMahon, Chas. A. Mason, Allen Mathes, George T. Meech, Charles W. Meyer, Robert Milliken, Frank Millo, Carlyle Moore, Robert S. Mulluriatle, Henry T. Mupch.
Phillips, William T., J. L. Pollard.
Revere Producing Co., Charles Richards, Walter Perry Richardson, Robert Robson, William J. Romaine.
Shaw, Arthur W., W. Shuttleworth, Al Somers, Jack Storey.
Wallace Smythe, Harry Webster, Bert Williams, Stewart E.

California Studio Series—October 14th Issue—Lasky Hollywood Studios

MOTION PICTURES

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

MAE MARSH.
Her Work in Griffith's Spectacle, "Intolerance," Stands Out Brilliantly.

The Films That Pass in the Night

The old plaint that a photodrama lives but a day, and forthwith departs to oblivion no longer holds good. GEORGE KLEINE is planning to revive "Quo Vadis," "Julius Cæsar," and other features. The old GRIFFITH-made BIOGRAPHS will, it seems, go on eternally. Other managers are following out the revival idea.

The reproduction of popular screen plays is excellent from every angle. It provides scenario writers with an opportunity to study the so-called "film classics." It provides film students with interesting material to observe and compare. It provides producers with an incentive to put their best into a picture—knowing that it will not pass in a night.

* * *

RICHARD A. ROWLAND, president of the Metro Pictures Corporation, places himself on record as believing that, within the next two years, the multiple-reel production—exceeding five reels—will run riot. The opinion has been expressed in THE MIRROR columns by many men prominent in the field of the film.

There is every reason to believe that the all-evening film is with us emphatically. "Intolerance" is the first of an avalanche of new screen productions. "A Daughter of the Gods," with ANNETTE KELLERMANN, is in the offing, "Joan of Arc," featuring GERALDINE FARRAR, and the first Lasky picture of more than five reels, is close by, and, we understand, the Metro Corporation intends to try its version of "Romeo and Juliet," with FRANCIS XAVIER BUSHMAN as the Romeo, in a Broadway theater.

Mr. ROWLAND goes on to remark that the industry will probably settle down to an average feature of four thousand feet, with the exhibitor playing two features to a programme. Is the film fan of to-day satisfied with the one reeler? Will the film fan of to-morrow be satisfied with the 4,000-foot feature? All of which remains to be seen.

Personally, we believe the film of the future will be the picturization of drama written in screen tempo and style by the really great writers of the day.

* * *

A Sartorial Faux Pas, Shades of Lucille!

WILLIAM A. BRADY has just discovered that some of his feminine stars have been wearing the same gown in two or three photodramas. Shades of Lucille! "Clearly enough, here was a matter that needed attention," remarked Mr. BRADY. And further forthwith went an edict that the screen must, in the future, set the style. Moreover (we quote the announcement), Mr. BRADY is going to supply his leading ladies with modish gowns fresh from the atelier of LADY DUFF GORDON. No longer will pained film fans see their favorite ingenue fall upon her knees to beg forgiveness in a frock at least three weeks old.

We trust producers will next turn their attention to the sartorial cut of their scenarios. But, of course, a DUFF GORDON creation costs as much as ten scripts.

* * *

Let producers pause to consider just what is going to happen if the avalanche of so-called "moral uplift" photodramas is not curbed. We see them advertised as exposing the white slave traffic and blasting social evils by the power of their preachment and the vigor of their moral lesson. If we—on the inside—are sickened by the cheapness of this commercialization of smut, how about the enemies of the screen, searching for a weak spot?

Is there no way to end this screen sordidness? Reputable producers can refuse their products to exhibitors who pervert their theaters by showing the tawdry films of these celluloid buzzards, and they can refuse their advertising to publications that permit announcements of these productions to appear in their columns.

* * *

Banning Improper Film Advertising

We note the announcement of W. R. HEARST in his Chicago *Examiner* that he will permit no improper picture films to be advertised in any of his publications in the various cities of the country. We quote the statement, "The explicit instruction of Mr. HEARST to all his publishers and editors is to permit no improper picture films to be advertised in any of his publications." Let us watch.

* * *

Without attempting to delve into the contents, to analyze the reasons for the making, let us protest against certain recent lurid and even suggestive photoplay titles.

Regardless of the purpose or excellence—or lack of it—in any of these productions, the titles cast a shadow upon the screen theaters.

Again, let us protest against posters of a racy or unduly melodramatic character. We passed a theater on Seventh Avenue last week. The house was plastered with colored paper and cloth pictures. Over half of them plainly suggested—to put it mildly—that the films within were at least of a blue character.

* * *

Press Matter and the Exhibitor

Comment has been made in these columns repeatedly anent the sort of press matter—largely a badly connected chain of superlatives—furnished by the manufacturer for the use of the exhibitor. Along this line, we reprint part of an editorial from *The Triangle*, the organ of the Triangle Film Corporation:

"A good many theater managers are glad when the newspapers let them furnish reviews of current attractions and run them as 'pure news.' They jump at the chance to write a highly ornate blurb in the press agent's best style, and they gloat over its appearance, and wonder when the stampede of patrons fails to show up.

"That kind of writing doesn't fool them, of course, but they think it ought to be swallowed whole by a greedy public.

"The best advertising is public opinion, and the nearest thing to that is a frank review by a regular member of the newspaper staff. Even an occasional knock is better than all fulsome praise."

Here we have the view of one manufacturer that the press "blurb" has no effect upon the public—that an honest criticism alone can draw a patron to a theater. If every producer realized this, the mass of futile piffle issued every week by dozens of publicity departments would cease. If a house manager succeeds in getting over this press matter in a newspaper it can have no effect. The thing is too palpably and badly gilded. And self-respecting newspapers won't use it.

FREDERICK JAMES SMITH.

DIRECTOR COLIN CAMPBELL and the large company of players appearing in "The Garden of Allah" have been working at the Selig studios, Los Angeles, recently, far into the night, obtaining some unusual effects depicting night life in an Oriental city.

FRANK CAMPEAU, who portrays the role of Sheriff Hawe in the ten-reel Western feature, "The Light of Western Stars," just being completed by the Selig Company, has departed for New York city, where he will return to the studio stage. In order to finish with the scenes in which Mr. Campeau appeared, Director Martin has worked day and night, and only concluded after midnight of the day before Campeau departed for New York.

ANN PENNINGTON, IN "THE RAINBOW PRINCESS."
Little Miss Pennington Makes a Striking Hula Belle in the Famous Players Production.

GLADYS HULETTE,
In Pathe's "Prudence, the Pirate," Miss Hulette, as a Gay Pirate, Declares "Shiver My Knees!" or Something Like That.

NEXT WALTHALL VEHICLE

Essanay to Present Star in Seven Reel Visualization of Victor Rousseau's "The Truant Soul"

President George K. Spoor, of the Essanay Company, announces that Henry B. Walthall will immediately begin work on a seven-reel visualization of Victor Rousseau's "The Truant Soul."

Essanay promises to make this the best Walthall story ever filmed. Cost must necessarily be secondary in obtaining a superlative quality, and Mr. Spoor declares that it is in this instance. To this end, he has purchased from Mr. Rousseau a powerful story even before the writer could submit it to his publishers.

In two months continuity writers have been collaborating with the star and director. Location men have been traveling for a month to find ideal exterior setting. The technical department is ready for every interior. Essanay believes preparation is more than half the battle, and when the first camera begins to grind every detail possible to be foreseen will be solved.

For the direction of this production, Harry Beaumont has been selected. Although still under thirty, he is a veteran in motion pictures.

Approximately six hundred scenes will be taken. Only in a few instances will but one camera be used. Although the picture is to be no spectacle, two, three, and even four cameras will be utilized on some of the exteriors, because "The Truant Soul" lends itself to beautiful photographic effects and Essanay intends to miss none of such possibilities.

Mr. Walthall will be seen in the character of a surgeon. The surgeon is a genius, world-famous, but with a serious weakness. A mystery rules the situations throughout, and does not reach its solution until the final scenes.

Essanay has been extremely conservative in its issuance of features above five acts. Long experience has proved that only a story of superior merit is worthy of seven reels. Mr. Spoor is confident that "The Truant Soul" demands this length, and that something exceptional in a feature is a certainty.

VITAGRAPH GENERAL RELEASES

For the week of October 2, Vitagraph contributes five reels to General Film programme. On Monday, October 2, General Film will release the Vitagraph comedy, "Making an Impression." It was directed by Frank Currier. On Friday, October 6, General Film will release a Vitagraph one-part comedy, entitled "A Vampire Out of Work." This is a burlesque on the vampire type of picture and Josephine Earle is featured. As a "vamp" of all she surveys, her dominion over restaurant patrons is said to make good comedy.

On October 7 a Broadway Star Feature in three parts, entitled "Cantrell's Madonna," is scheduled. Gordon Gray and Virginia Hammond are featured. The director of "Cantrell's Madonna" is Thomas R. Mills.

"JOAN OF ARC" AMBITIOUS LASKY PRODUCTION

Geraldine Farrar Back from Coast After Creating Maid of Orleans for Camera

Tanned by the California sun and looking the picture of good health and vivacity, Geraldine Farrar returned to New York from Hollywood last week enthusiastic about the coming Lasky production built about the character of Joan of Arc.

"Having left the scene of Joan's triumphs and disappointments so recently as six days ago," says Miss Farrar, "I can scarcely express the belief that is firm in my heart that this production will really be looked upon as something more than a motion picture—rather in the light of a photographic reproduction of one of the greatest events in the history of the world. No woman has ever lived who in the span of a few short years exerted such an influence and created such a lasting impression on civilization as Joan of Arc. To Joan nothing was impossible. Joan of Arc is the woman Christ of all ages."

Miss Farrar was asked how she happened to select Joan as a character for the motion picture, never having played the role in grand opera. Miss Farrar said, "I believe the spirit and personality of Joan of Arc are more alive to-day than at any time during the past three centuries. She was the very symbol of freedom and the incarnation of hatred against political slavery and bigotry. For years I have had an ambition to sing Joan in some great opera based on the story of her life. When Mr. Lasky asked me last Winter how I would like to do a picture production of Joan I was delighted with the idea and enthusiastic for the opportunity.

"There is something so different about creating a role for the camera and creating a part for the opera. The two arts are not so closely allied as one would think. With the opera there are weeks of preparation to be sure and then comes the premier. It is true that great latitude is allowed on the operatic stage for the development of character and to the broadening of effects. But after all the fundamentals of the performance continue the same in its various repetitions. The past Summer has been a revelation to me. For nearly three months many hours every day and sometimes far into the night I have been living this role. We have all watched the story develop from an idea into a massive production. I think Mr. De Mille has done wonderful things and I believe the scenario by Miss MacPherson to be a revelation to those who doubt that a long picture must rely on its spectacular features to the exclusion of its heart interest. It is true that throughout this picture there are various extraordinary spectacles, such as the battle scenes in the siege of Orleans, but one never loses sight of the central figure, her hopes, her ambitions, her disappointments and her failures.

The picture based on the story of Joan of Arc is Cecil B. De Mille's first attempt at a production of some length. As director general of the Jesse L. Lasky Feature Play Company he directed a number of five-reel feature photoplays for the Paramount Programme, including the three photodramas in which Miss Farrar appeared at the Lasky studios a year ago. These were "Carmen," "Temptation," and "Maria Rosa." Mr. De Mille for months has been preparing the story of Joan of Arc. The scenario was written by Jeanie MacPherson. Knowing the reverence in which Joan is held by the thousands who have studied and admire her character, Mr. De Mille has been particularly careful to adhere closely to history, it is stated. It happens that the present day is particularly fortunate in having access to details of the life of Joan of Arc, as it is the only story, according to Mark Twain, of the human life which comes to us under oath, the only one which comes to us from the witness stand. The official records of the great trial of 1431 and the process of rehabilitation of a quarter of a century later are still preserved in the national archives of France and they furnish with remarkable fulness the facts of Joan of Arc.

The cast which supports Miss Farrar was selected by Mr. De Mille and includes many well known players, some of whom have starred on the screen in their own right. Prominent among these are Hobart Bosworth, who appears as the hero; Theodore Roberts, Raymond Hatton, Tully Marshall, Wallace Reid, Horace B. Carpenter, Charles Clary, James Neill, and Mrs. Lewis McCord.

MARY PICKFORD,
Playing a Little English Outcast in India in the Forthcoming Artcraft Production, "Less Than the Dust."

CO-STARS AT WORK

Kathlyn Williams and Thomas Holding are Working on First Subject for Morosco

Kathlyn Williams and Thomas Holding, who were recently engaged by Oliver Morosco Photoplay Company, are now at work at the Los Angeles studios of this organization on their initial co-star subject for the Paramount Program.

The vehicle in which this duo will appear on the screen for Morosco is a drama by L. V. Jefferson. The working title of this offering is "Redeeming Love," although it is uncertain at this time, as to whether or not this title will be used when the subject is released.

One of the most pretentious sets ever built by the Morosco Company, it is stated, will be offered in this subject. The set will portray a gaming palace and will be built of mottled marble with an elaborate stairway and decorated with mural panels, statuary and onyx pillars. Various other sets are in the course of construction under the personal supervision of William D. Taylor, who is staging the photoplay. Homer Scott is at the head of the photographic work.

The Williams-Holding production also marks the addition of Wyndham Standing to the Morosco forces. Wyndham is the son of Herbert Standing, the Morosco character artist who also appears in this photoplay, and is popularly known among followers of the screen. Among Wyndham's most prominent characterisations are those offered in "Bullets and Brown Eyes," "The Beggar of Cawnpore," "The Bugle Call," and "The Wolf Woman." Jane Keckley, Helen Jerome Eddy, and Don Bailey portray other important characters in the cast.

FINISH "ANTON, THE TERRIBLE"

Theodore Roberts and Anita King as co-stars for the first time appear in the Jesse L. Lasky production of "Anton, the Terrible." The story of this thrilling drama of Russian political intrigue was written by Jules Eckert Goodman from Thomas H. Uzzell's story and prepared for the screen by Marian Fairfax and Charles Sawer. It was released on the Paramount Picture of Sept. 28.

The story, which was published in *The Saturday Evening Post*, has to do with the intrigues in the Russian general staff shortly after the outbreak of the present European war.

Anton, although chief of the Russian Secret Police, is in reality a German spy. How a clever woman, to save her lover, succeeds in trapping Anton and confronts him with his own guilt, is said to be presented in an unusual and startling manner. The scenes of the picture are laid in Petrograd and on the steppes of Siberia. The photo-drama was produced under the personal direction of William C. De Mille.

The cast supporting Mr. Roberts and Miss King includes Horace B. Carpenter, Edythe Chapman, Harrison Ford, and others.

ALICE TARBUCK has returned to the Edison studio to appear in a new reel picture featuring Otis Harlan.

NEW DISTRIBUTING ORGANIZATION ENTERS FIELD

Art Dramas, Inc., to Release Fifty-two Features Yearly Through Independent Exchanges

A move to stabilise the making of motion pictures and put it on a foundation of established business has been made by the Art Dramas, Inc. This organization will act as a distributing bureau for four independent manufacturers. It has been arranged that these producers of the films will turn out fifty-two plays a year, or one a week, which will be sold to State right buyers.

The officers of the Art Dramas, Inc., are as follows: William L. Sherrill, of the Frohman Amusement Corporation, president; G. H. Wiley, vice-president and general manager; Herbert Blache, secretary and treasurer; and Joseph Schwartz, assistant secretary.

The territory of the United States and Canada is divided into zones, and the cost to the State rights buyer is on a percentage basis, in accordance with the value of the particular territory. The State right buyers guarantee to handle one picture per week, or fifty-two per year. The manufacturers associated with the Art Dramas, Inc., have well equipped studios which they own. It is their object to eliminate high priced stars and instead concentrate upon the selection of the best scenarios and the production of them under the direction of experienced directors. Further announcement of their plans will be announced in a short time.

The Art Dramas, Inc., have signed the following territory: The Art Dramas Company, of New England, 100 Boylston Street, Boston, Mass.; Art Drama Company, of New York, 729 Seventh Avenue; Electric Theater Supply Company, of Philadelphia, Thirteenth and Vine Streets; Silverman Brothers, Pittsburgh; J. A. Fitzgerald, 75 Broadway, Detroit; Art Dramas Company, Mailers Building, Chicago; Sherman-Elliott, Minneapolis and Kansas City; Lasky Amusement Enterprises, San Francisco and Los Angeles.

A novel feature of the arrangement between the manufacturers affiliated with the Art Dramas, Inc., is the fact that the State right buyers will make good their guarantee of handling one picture a week by depositing their percentage of the negative cost of the weekly picture with the Commercial Trust Company. The prints will be sent C. O. D. to the State right buyers, and in case he fails to lift the C. O. D., the manufacturers will be entitled to collect from the trust company and the fund whatever the buyers owe.

In addition to the companies now producing pictures for the Art Dramas programme, it is understood that negotiations with two additional manufacturers of quality features are under way.

Temporary general offices of Art Dramas, Inc., have been opened on the fourth floor of the Godfry Building, 729 Seventh Avenue, New York city, in charge of G. H. Wiley, vice-president and general manager of the company.

LEASES HEIGHTS THEATER

The National City Amusement Enterprises Company has leased from J. K. Moors for a term of years the moving picture theater known as the Palace Annex, at the St. Nicholas avenue and 174th street. The company also operates a theater at 176th street and St. Nicholas avenue.

TREE IN RURAL DRAMA

When Sir Herbert Beerbohm Tree announced his intention of appearing in a moving picture version of "Macbeth," he added that it would be his one and only appearance on the screen. It is to the credit and distinct gain of moving pictures that the English actor found the work before the camera so interesting and so dignified that it was really at his own suggestion that a second story was found for him to work in.

"The Old Folks at Home," a Triangle Fine-Arts feature, was selected by the English actor himself. Rupert Hughes supplied the story.

The supporting cast includes Josephine Crowell, Elmer Clifton, Mildred Harris, Lucille Younge, W. E. Lawrence and Spottiswoode Aitken.

Two baby tigers were added to the Selig Zoo nursery last week.

PRODUCING CAINE DRAMA

The Arrow Corporation Making "The Bishop's Son." Based on "The Deemster"

"The Bishop's Son" is the title chosen for the first of a series of special seven and eight-reel productions to be made by the Arrow Film Corporation at its studios in Yonkers, N. Y. It is anticipated that "The Bishop's Son" will be finished within a fortnight. It remains only to film the short prologue scenes, and then the task of assembling, titling, and cutting will be in order.

This first Arrow special feature is also Arrow's first from a story by Hall Caine. "The Bishop's Son" is based on Mr. Caine's novel, "The Deemster," and on Mr. Caine's own dramatic version of "The Deemster," which his son, Derwent Hall Caine, produced and played in on the English stage under the title of "The Bishop's Son."

In Arrow's film version of "The Bishop's Son" Derwent Hall Caine plays the same role which he created in England.

"The Deemster" (on which the "Bishop's Son" is based), is laid in the Isle of Man in the years 1700 to 1710. It is therefore a costume play, in a period of extremely picturesque garb. More than that, the Isle of Man itself is unique in many ways, both politically and geographically. It is ruled by the Lord Lieutenant-Governor appointed by the King of England, but its laws are administered by the Deemster and the Bishop of Man.

When it came time to make Arrow's film version of "The Deemster," W. E. Shallenberger, president of the Arrow Film Corporation, under whose personal supervision "The Bishop's Son" has been produced, found it exceedingly difficult to secure the exact locations in the United States which would correspond to the unique character of the Isle of Man. Hall Caine himself sent over a number of drawings to illustrate the character of the buildings to be used in the film presentation of "The Bishop's Son," fashioning these drawings on the historic originals now on the Isle of Man.

After a careful search of all available locations by Howell Hansel, the director of "The Bishop's Son," it was decided to utilize the rolling turf and the steep cliffs of Block Island to stage this big production. A number of thatched stone huts were erected on the cliffs and on the ocean's edge. The interior scenes in these huts were made in the real huts by taking the roof off after all the exterior scenes had been filmed. The home of a multi-millionaire on Fort Washington Avenue, New York City, was secured as the Deemster's residence, and an equally imposing mansion for Bishop's Court, the historic abode of the Bishop of Man. Derwent Hall Caine passed on the likeness and the locations of the buildings to those on the Isle of Man, among which he played as a boy.

A special mound, an exact counterpart of the famous Tynwald Hill, the ancient open-air court of judgment on the Isle of Man, was constructed under Mr. Derwent Hall Caine's supervision at Fox Hills, Staten Island, and more than 800 extra people were used there in the trial scenes.

The costumes for Arrow's film version of "The Bishop's Son" were brought over from England by Derwent Hall Caine, and are identical with those used in the famous London production of this play. The special properties and furniture utilized by Arrow in "The Bishop's Son" likewise were imported from England just for this production, running from the fowling pieces of the constables and the lanterns of the jailers to the massive tables, chairs and beds, which constituted the furnishings of the Deemster's and the Bishop's homes.

HASTE HURTS FILMS

William N. Selig Believes that Over-Production Is a Serious Menace to Advance

It will be quality and not quantity with the Kleine-Edison-Selig-Essanay Service, announces William N. Selig. In the course of an interview, Mr. Selig is quoted as saying: "Overproduction, haste in production, the rushing through of a film play in order to meet the requirements of a scheduled programme, have created other than highest artistic effects.

"I believe that a film play, especially a long subject, should be carefully upbuilded that plenty of time should be afforded the writer of the play, the producing director and the players to get all possible out of their work. Turning out film plays with machine-like regularity is what ails the artistic details of many plays in this day and age. Film productions should not be 'manufactured.' I do not like the expression, they should be developed.

"I propose to go slowly, to give plenty of time for each of my feature plays released through Kleine-Edison-Selig-Essanay Service. I may not release a Red Seal play every month. If my forthcoming plays are not ready for presentation at a certain time, I shall not order production hurried along which is certain to detract from true art. Instead, I shall request those producing the play to pay no attention to any schedules, but to work with only one end in view—namely, to complete a production artistic in every respect, interesting and with due regard to the little things.

"Haste makes waste in the film world as elsewhere. Haste does worse than that, it is responsible for films that are machine-labeled, that are crude, that are really unfinished. No company can turn out excellent picture-plays, productions above the average, if plenty of time is not afforded for production. Quality production is what will count."

HE DESIRES AUTHORS FIT FOR SCENARIO HANDLING

Sanger Picture President Mourns Lack of Really Experienced Editors

"One does not have to go far to find out the reason of the present dearth of good photoplays," said Eugene B. Sanger, president of the Sanger Picture Plays Corporation, when interviewed by a representative of THE MIRROR. Mr. Sanger speaks as one having authority, and with emphasis, which is not surprising when it is understood that, before forming his present organization, his experience both in filmland and with the stage extended from coast to coast.

"You must have noticed," said Mr. Sanger, "that practically every announcement of a feature picture bears absolutely no mention of its author. We are told, with many adjectives of glowing praise, of the wonders of the coming screen triumph, its long term of production, its marvelous effects, its immense cost, but information as to who wrote it is generally lacking. Occasionally we do see emblazoned in big type the fact that 'So-and-So' is putting out a reproduction film of some well-known play or novel—but in such cases it is purely reproduction, mark you. Really good authors cannot afford to write scenarios for the ridiculous sums at present being offered by even the largest firms. Therefore we are offered a conglomerate mass of incidents, generally of manufactured connection with the other submitted—and, alas! accepted—by all sorts and conditions of people who deem the scenario a delightful field in which to gain an extra dollar. From the society woman, who does it 'just for a lark, y'know,' meaning actually the desired sensation of a new experience to the bootblack, they are all ready to try their hands at the new American indoor sport.

"Now, when the really experienced writer, either dramatist or story compiler, ventures to send in something real worth while, his or her work is judged by somebody with absolutely no qualifications for the position, possibly an ex-artisan or tradesman. It is a fact that in one of the biggest concerns in this country I found the scenario editor to be a young woman of only six weeks experience, while in another instance, a man whose name if mentioned would quickly be recognized, kept reminding me that he was the 'skenario editor.'

"The man or woman appointed to select plays upon which the manufacturer places his producing investment, then later as he presents it to the public, should at least be one who is thoroughly cognizant of dramatic values, one who, in the ability to criticise and analyze, should be on an equal standing with the best of authors.

"As a plain matter of fact, we have reached a stage in picture production where the question arises whether the photoplay is to sink into a cataclysm or live as the properly outlined visualization of the imagination. The theatre is an economic demand. Anything really wanted by the public will live—if properly handled. The theatre was created by the people, is needed by the people, and, by the people's approbation, it must live. And since the silent drama embodies that highest form of dramatic art—pantomime—it will live. But one terrific attacking force is to be reckoned with—characterization.

"Characterization has ruined more than aught else. For instance, we hear that a certain person is a great director; we hear that statement so frequently that we often follow the crowd and go to see for ourselves. We see—what? That his mechanicians have built a huge structure, that his assistant director has collected a huge mob. We go to see a much-advertised star, we are instantly charmed by a personality, but probably the woman sitting behind us unconsciously renders the able criticism as she gushes, 'Oh, what a charming gown!' or 'Hasn't she the sweetest smile?' It is an old and well-confirmed axiom of advertising, 'Tell a person something often enough and in the long run he'll believe you.'

"They fact is that managers have gone too far; they treat the theatre as an impulse. If you are going to manufacture something, why choose a bubble? Not very long ago one press agent made a bet with another of his craft that he could take an unknown girl, and, through the medium merely of sufficient publicity, place her name in electric lights over a New York theatre entrance. He did so. And yet these managers who so incessantly keep the current turned on for their own electric lights never think of investigating the wiring system of others.

"Some time ago I sat with a well-known vaudeville manager in one of his theatres. The star on the bill was a notorious English woman, heralded for weeks, her name displayed over the door in letters three feet high. Her act was preceded by an unknown artist. I watched the audience; everyone looked at his or her programme in order to ascertain and remember who did such uncommonly good work. I turned to my manager friend and asked, 'How much do you pay for that act?'

"He smiled complacently and replied that it cost just thirty dollars. On came the star, greeted by a round of applause; then puzzled looks crept over the faces of those present. They were asking themselves why it was that the lady's market value was so extremely high? And I learned that she was listed at fifteen hundred dollars. There you have characterization.

"Speaking of censorship versus proper policing, I can only state my opinion that all art is a materialization of the imagination. The photoplay, to express it a little more definitely, is a visualization of the fancy. Can anyone censor the imagination? One of our congressmen might just as well attempt to censor the kiss. But I do adhere to the principle that whatever is agreed upon as being vulgar or obscene must be eliminated and governed by a strict rule. If every picture manufacturer would see to it that his plant force included a scenario editor capable of judging plays, a director who can really direct, first-class actors and actresses, then we would not hear so much about committees and subcommittees delegated to confer upon the rights and wrongs of censorships."

Eugene B. Sanger has been connected with practically every branch of the entertainment profession—ballet, minstrel, musical comedy, light opera, melodrama and Shakespearian revivals. He was once manager of Carnegie Hall, presented German opera in Atlanta, Ga., acted as advance man, press agent and feature writer on the New York Sun. He put on numerous big university and club theatricals in the East, sometimes directing as many as seven shows at once. He played a prominent part in the making of college dramatics worthy of their respective alma maters, produced the first pageant in this country at Bronxville in May, 1908. The residents of Westchester were the actors in the pageant, which was witnessed by Charles E. Hughes, the Governor of New York State, on the conclusion of which the executive sent Mr. Sanger a letter congratulating him upon his artistic achievement. Mr. Sanger was one of the earliest motion picture pioneers, producing for the Reliance. He retired about six years ago, and has returned to the film field to put into force his views on the providing of proper entertainment for moving picture patrons.

LILLIAN GISH, IN "LIFE'S PATHWAY."
Coming Triangle-Fine Arts Release.

FINISH PICKFORD PLAY

"Less Than the Dust" Now Being Cut and Assembled—Picturesque Stellar Role

The cutting and the assembling of "Less Than the Dust," Mary Pickford's first play for the Artcraft Pictures Corporation, is nearing completion. Miss Pickford will make her first appearance as an independent star in October. From a large number of manuscripts the star selected for her new debut Hector Turnbull's story, which was inspired by the poem which Laurence Hope included in his "India's Love Lyrics." She will portray the character of a little English girl who was deserted in India by her father soon after the death of the mother. A detailed synopsis of the story is announced as follows: "The girl, dwelling among the lower caste of a city of modern India, is the adopted child of a sword maker when the natives start a rebellion because of their protest against certain policies enforced by their English rulers. This uprising is the turning point in the girl's life. She meets Captain Townsend, commander of the local garrison, is greatly impressed by his position and looks upon him as an exalted personage quite apart from the common people with whose life she has always been associated. This infatuation increases when the captain rescues her from an infuriated mob of fanatical natives, who accused her of desecrating the sacred pool in the temple when in a playful mood she fell in got a ducking.

"Greater sorrow than she has even known now comes into the young girl's life. In the lower caste she has been a pathetic figure because of the native attitude toward her but her natural exuberance of spirit and the loyal friendship of the native children have more than offset the scorn and ridicule of their elders. Now because of Townsend's attentions to her she becomes the victim of the wife of another officer, who is intensely jealous of him.

"In spite of all opposition Rahda, as the little English girl is known in India, clings to her childish affection and admiration for Townsend. She risks her life to save him when he is wounded in a skirmish with the natives. Townsend is sent to England to recover his health. During his absence Radha's foster father is thrown into prison and she organizes a rescuing party to effect his release. When she is about to be killed for her foolish bravado the prisoner reveals the fact that he is not her real father but that she is the child of an English derelict, who formerly stood high in the military class. In pity for this man's unfortunate condition Rahda had often displayed great sympathy for him, of course in absolute ignorance of their relationship.

"This derelict is related to a wealthy Englishman and Rahda is sent to him. It develops that Townsend is also related to this rich man, who dies before Rahda arrives and leaves his fortune to the captain. Townsend is in charge of the estate when Radha comes. He at once exerts his influence to obtain the sword maker's release from prison and Rahda remains in England to go to school. Here their affection becomes love and they are married. Townsend, thoroughly recovered, takes her back to India.

"They find that the other woman has become a widow by the rebellion. Now free to impose her affection on Townsend she persuades Rahda that she has no right to be the wife of the captain and tricks her into leaving her husband. Overcome with grief, Rahda obtains a poison from a chemist and flees into the desert to die. Townsend discovers the deception in time to trace his young wife and overtake her in the desert before she can end her life."

Some fifty principal players are required to portray the story of "Less Than the Dust." David Powell is the Captain Townsend. Mary Alden the jealous woman, whose husband in the play is Frank Losee, and Francis Joyner is the derelict. Other prominent roles are in the hands of Marie Majeroni, Cesare Gravina, Russell Bassett, Walter Morgan and Mercita Esmonde.

SIGNED BY MOROSCO COMPANY

Alfred Vosburgh, leading man, and Estelle Allen, ingenue, whose work under Vitagraph, Ince, Edison and other trade marks will well be remembered, have joined the Oliver Morosco Photoplay Company.

Alfred Vosburgh has appeared in motion pictures since his twentieth birthday, five years ago, and has enjoyed considerable success with Vitagraph, American and Ince. Prior to his debut on the screen he portrayed important roles on the speaking stage for five years. He appeared with Miss Allen on the Stair and Havilin circuit in "Barriers Burned Away" and in various prominent stock organizations throughout the country. He will make his initial appearance on the Paramount Program in the forthcoming Vivian Martin release, "Her Father's Son," produced by Morosco. Later he will be seen in support of Lenore Ulrich.

Estelle Allen has also considerable stage experience. Prior to her engagement in this play, Miss Allen played several years on the stock stage.

HENRY KING, the Balboa producer, is not a small man by any means; he is close on six feet, if not above it, but his "kid" brother, who arrived from Christianburg, Virginia, to join the Balboa forces, tops his big brother by an inch or so. This gives Balboa two kings and they claim several aces as well, something better than a full hand.

BRADY OPTIMISTIC

Director General of the World Film Enthusiastic Over Outlook for His Company

Director General William A. Brady of the World Film is optimistic over the screen outlook for the Fall. "An era of extraordinary prosperity has set in for the World Film Corporation," he says, "and I ascribe this gratifying condition of affairs to several distinctly separate causes, the first of which is forehandedness.

"From the beginning of my association with this corporation, I have worked incessantly to establish efficiency in all departments—and forehandedness is one of the big angles of efficiency. There was a time when the World was behindhand all around. That is, its deliveries were often made at the last moment, not alone as to releases, but advertising material also. Often the picture was barely nosed out by the press sheet, and both came into town at the last minute, all out of breath.

"Long experience as a theatrical manager handling large numbers of traveling attractions had taught me that the railroads which captured the biggest as well as the choicest patronage were those that rarely failed to land their passengers on time. Almost any of the carriers can command luxurious equipment, but when it comes to maintaining a schedule, that is what gets the public's confidence.

"To be on time to the dot was one of the principal points I went after in the early stages, and when this was accomplished—and safeguarded by the completion of an unheard of number of pictures in advance, all ready for release—we were able to doubly assure the exhibitor of on-the-minute delivery. I figure that this alone has made a marked difference in our financial support.

"Another point to which I may refer with pardonable satisfaction is the improved quality of World output. Our directors have been making noteworthy progress in this work, and we hear from it every day, from many sections of the country.

"Then again, we are giving practical demonstrations to exhibitors of our desire to meet them half way. Not long ago in an interior city something happened to one of our films, when it was not quite completely run off, and the local manager wrote us about his disappointed audience. We wired him to select anyone of our releases, free of cost, and exhibit it as a substitute—and anyone who should try to show this exhibitor that the World Film was not his friend would be hauling a steer uphill by the tail.

"Some of these matters may seem of trifling importance in themselves, as indeed perhaps they are. But taken together with others which might possibly be passed up by the casual observer as of no greater individual importance, it appears to me that the vastly increased World Film momentum has something extremely tangible behind it."

ROOSEVELT VIEWS FILM

A private showing of the Triangle motion picture "Our American Boys in the European War" was given for the benefit of Theodore Roosevelt and a party Sept. 23rd at the offices of the company here. This picture, in four reels showed the American ambulance workers and aviators at the French front. Some of the scenes were made at a distance of only five hundred yards from the first line trenches. It was stated that the picture was taken with the consent of the French Government and that the proceeds from their showing in this country will be devoted to the extension of the American relief work in France. The young Americans were shown to be in good health and spirits and hard at work taking care of the wounded. They are well worth seeing.

After the showing Col. Roosevelt delivered a little speech praising the work of the Americans in France. He said that the people of this country should help in the extension of this work. With the ex-President were: Mrs. Richard Derby, formerly Ethel Roosevelt; the Hon. Regis Post, Mr. and Mrs. Joseph B. Thomas and Henry C. Buckley.

ESSANAY ACTIVITIES

A photograph of four generations is frequently a possession of a family, but a motion picture of four generations is decidedly uncommon. Bryant Washburn now has this, however. A film has just been taken at the Essanay studios which pictures Mrs. Bryant Washburn, his grandmother, Dr. and Mrs. B. Washburn, his parents, the star himself and his wife and their baby son, Bryant Washburn IV.

Edward Arnold, who played Seymour Purchwell, the heavy lead in "The Return of Eve," will play the lead in "Marooned," a new three-act drama now being constructed at the Essanay studios. "Marooned" will be taken almost totally on the water. A yacht, owned by a wealthy Chicagoan, was obtained for the picture, and most scenes were taken aboard it and on spots found along the shore of Lake Michigan.

"The Fable of a Throbbing Genius of a Tank Town Who Was Encouraged by Her Folks Who Were Prominent," is the title of the latest George Ade Fable, to be filmed by Essanay. It is constructed on the craze of entering the film firmament.

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BESSIE EYTON IN "THE CRISIS."
A Dramatic Moment of the Big Selig Visualization of Winston Churchill's Novel.

PATHE TO RELEASE ONE FEATURE EACH WEEK

Adds Arrow Corporation Releases to Programme Beginning Oct. 8 —Policy of Gradual Expansion

Beginning October 8, Pathe will release one Gold Rooster feature each week. The features for this program will be furnished by the Astra Film Corporation, Arrow Film Corporation, Balboa, Thanhouser and the best that the open market affords.

The addition of the Arrow Film Corporation to the Pathe program is in acordance with the policy of gradual expansion laid down by J. A. Berst, vice-president and general manager, last spring. In April Pathe released seven reels per week. Beginning in October, they will release fifteen or sixteen reels. In April Pathe released one Gold Rooster per month. This was increased to two in June, three in August and will be increased to four in October.

In accordance with Mr. Berst's instructions, it is announced that C. R. Seelye, business manager, has been gradually strengthening all departments in the home office and building up an exceptionally strong branch organization, so that the entire Pathe organization is confident that not only will Pathe distribute more film and give the exhibitor better service than ever before, but the releases will be of a quality second to none on the market.

Each of Pathe's producing companies, in accordance with Mr. Berst's policy of quality film, are announced to be in friendly competition to produce only the best, and a careful study of their resources should prove that they have ample ability to make quality pictures.

The Astra Film Corporation has at its disposal the financial resources of Pathe and the facilities of the Pathe Jersey City studios. Louis J. Gasnier is president, while George B. Seitz is the secretary-treasurer, and author of many famous features and serials, among them "The Iron Claw," and is recognized as one of America's greatest scenario writers. A. H. Woods' stage productions are being made into Astra features. Among the Astra directors are George Fitzmaurice, whose every Astra feature exhibitors have found of the highest merit; Edouard Jose, who made "The Iron Claw" and is now making the army serial, "Pearl of the Army," and Donald Mackenzie, producer with Louis J. Gasnier of "The Perils of Pauline," besides a number of great features. Another picture produced by Mr. Jose, "The Light that Failed," will be released October 15. Mr. Jose has also completed a feature with Pearl White.

W. E. Shallenberger, president of the Arrow Film Corporation, is recognized as one of the progressive men of the industry. He was largely responsible for "The Million Dollar Mystery"; he was long interested in the Reliance-Mutual studios; he is a heavy stockholder in Thanhouser. Now he comes forward with the statement that back of the Arrow Film Corporation are men with wide business experience, who are heavily interested in various companies in the industry. He states that their policy is to make only the best features, and that they have now under contract well-known stars and directors and that their scenarios will be prepared from famous stage and literary successes and from original stories by the very best authors. The first Arrow release will soon be ready for the trade showing and those who have seen it say that it is splendid.

From the Balboa Film Company will come six sterling features with Baby Marie Osborne. The first of these, "Little Mary Sunshine," has been booked and rebooked from coast to coast, and the second one, which will be released November 12, is equally as strong, according to those who have seen it. Balboa has completed the fourteenth episode "Grip of Evil" serial, which has already been booked by over 3,000 theatres, and is now engaged in making another big serial for Pathe. "Sultana," a Balboa production with Ruth Roland, has been Pathe colored and will be released October 29.

The first two Thanhouser releases were "The Fugitive" and "The Shine Girl." Mr. Thanhouser is giving his personal attention to each Gold Rooster he makes for Pathe and has promised that future releases will be of a high order of merit.

The Pathe News holds a distinct place of its own, while Pathe serials are known the country over. Another release that has jumped into favor is the Florence Rose Fashions. To accompany Pathe serials and features on the exhibitors' program, a dramatic two or three-reeler is issued each week.

'THE YELLOW MENACE" RELEASED

The Unity Film Service, handling "The Yellow Menace" serial in New York territory, released the first episode of the picture this week to seventy-five theaters in the Greater New York district. The release of this serial was first set for Labor Day, but after request of the exhibitors the showing of the picture was postponed until this week on account of the disturbed conditions due to the paralysis epidemic.

The Unity Film Service has provided itself with four solicitors' automobiles, which are being used to reach the exhibitor promptly in this territory. The automobiles are decorated in yellow banners and streamers, serving the double purpose of reaching the exhibitors more quickly and, at the same time, advertising the serial to the public.

MACDERMOTT, BUSY VACATIONER

Marc MacDermott, who recently joined the Vitagraph forces and who plays the leading male role in "The Footlights of Fate," a recent Blue Ribbon Feature, is taking his vacation by spending the week-ends with his wife and family at Atlantic City.

SOTHERN FINISHES SCREEN WORK

E. H. Sothern, who has been working at the Vitagraph studios for the past two months, has distributed gifts to three of the men who have played a large part in the making of his productions.

To Fred Thomson, the director, he presented a heavy Tiffany hand-wrought gold ring with a bloodstone signet setting. Eddie Cassel, the property man, and Charles Davis, camera man, also received heavy gold signet rings. Each of the rings was engraved with the following inscription: "In remembrance of Vitagraph days, from E. H. S."

Mr. Sothern posed for his final scene in "An Enemy to the King" on Saturday, Sept. 16.

PRIZE WINNER SEES FILM IN MAKING

Dr. R. Ralston Reed of Morristown, N. J., whose photoplay "Witchcraft" was judged winner in the recent Columbia-College-Lasky prize contest, has arrived at the Lasky studio to watch the progress of the making of his picture under the direction of Frank Reicher.

THE BUSY TRIANGLE STUDIOS

At the Triangle-Ince Studios at Culver City, a new play with the tri-star combination of Dorothy Dalton, Enid Markey, and Howard Hickman, has just been completed by Raymond B. West, and is now going through the cutting and titling process. It will soon be in the hands of the exhibitors. This play features a railroad collision. In theme it is a vampire story, Dorothy Dalton appearing as the screen siren.

Bessie Barriscale recently completed a Triangle-Ince play in which she has the role of a woman reporter. Charles Miller directed the feature.

William S. Hart has completed the exterior scenes of his new "Western" from the pen of J. G. Hawks, and is now working on a series of interiors especially constructed in one of the great glass studios at the Culver City plant. Hart begins shortly on another play now being written for his use by one of the writers in the scenario department.

Frank Keenan, the Triangle-Ince star, is attracting much attention this week at the studio in his picturesque work on his new Southern story by John Lynch. The action of the story is supposed to take place about the year 1848 on a Louisiana plantation. Some of the scenes take place on an old stern-wheel steamboat on the Mississippi, a veritable Mark Twain type of vessel. Walter Edwards is directing. While Keenan is completing his work on this, chief author C. Gardner Sullivan is at work on a new story for the star. Nothing has been definitely announced about this new vehicle; but it is said that it will afford Keenan the part of a miserly old mill-owner.

The harmonious working of the tri-star combination composed of Dorothy Dalton, Enid Markey and Howard Hickman, has impelled the Triangle authorities to arrange another of the same kind composed of Dorothy Dalton, Charles Ray and Louise Glaum. The vehicle to which these three have been assigned, is described as a psychological subject, written by Alice P. Brown of Pasadena, Calif. The scenario has been made by Monte M. Katterjohn, of the authorial staff. The supporting cast includes Margaret Thompson, Robert McKim, J. Barney Sherry and Charles K. French.

John Lynch, the writer who, of recent months, has provided Triangle-Ince players with several subjects, has just completed a new drama for William Desmond and Enid Markey. It deals with college life, providing Desmond with the role of a heroic athlete and Miss Markey with that of a chorus girl. In the supporting cast are Howard Hickman, Margaret Thompson, Charles Gunn, J. Barney Sherry, David M. Hartford, J. Frank Burke and Louis Durham.

At the Triangle-Fine Arts eastern studios, Douglas Fairbanks has been working on a new story, one of the thrilling moments of which is the chase of a private yacht in New York harbor, by a revenue cutter. Lloyd Ingraham directed.

Much interest is being shown at the Triangle-Fine Arts Studio in the present starring vehicle of Wilfred Lucas. It is called "Bugs," and in it, Constance Talmadge has the leading female role. It is a detective story said to be of unusual kind. In the supporting cast are F. A. Turner, Winifred Westover, Pomeroy Cannon, Fred Warren, James O'Shea, Jack Sealock, Kate Bruce and Monte Blue.

Dorothy Gish is hard at work at the Triangle-Fine Arts Studio, on a racing story called "The Best Bet." Tod Browning, the director, is the author, though the director in this particular instance is George Siegmann. Raymond Jerome Binder is leading man in this feature, while others in the cast are Adele Clifton, Carl Stockdale, Loyola O'Connor, F. A. Turner, Joe Neery and Tom Wilson.

At the Triangle-Keystone Studios, Louise Fazenda has just put the finishing touches to a new two-reeler called "The Girl Guardian." Charles Murray has the principal male role in this production, and has the pleasant task of saving Miss Fazenda from drowning.

"The Three Slims" is the title of a new Triangle-Keystone comedy in which Slim Summerville, Slippery Sam Potel and Slim St. Clair have the leading parts.

Ora Carew, the Triangle-Keystone star, has to play opposite herself in a new comedy called "The Twins." She plays both parts of a winsome little country girl and a gawky country boy. Joseph Callahan and "Baldy" Belmont have important roles in her support.

STAR GOING BACK TO NATURE

Elaine Hammerstein, star of the International Film Service, is doing a back-to-nature stunt. She left Saturday for the Adirondacks, where for thirty days she will endeavor to live by means of her hands and the supplies that she can get direct from nature. She is chaperoned by her mother. Her tutor is "Joe" Knowles, "the nature man."

"JAFFERY" DRAWING STRONGLY

Glowing reports, it is announced, are coming in from all points of the compass regarding the success of "Jaffery," the first of the Golden Eagle Features of the International Film Service. Large numbers were turned away in Atlanta, Ga., where the picture was shown for three days. "Jaffery" played to capacity in Newark, N. J., at the Goodwin Theater.

Lasky Hollywood Studios Described by Mabel Condon, October 14th Issue

SELZNICK PICTURES

Productions That Defy Comparison.

— Ready for Release —

CLARA KIMBALL YOUNG

IN A SEVEN-PART PICTURIZATION OF

"THE COMMON LAW"

By Robert W. Chambers

Director General ALBERT CAPELLANI'S Masterwork.

— Nearly Completed —

HERBERT BRENON'S

Tremendous Presentation of

NAZIMOVA

in

Marion Craig Wentworth's Vital Play

"WAR BRIDES"

— In the Making —

KITTY GORDON

(THE HON. MRS. H. H. BERRESFORD)

In a Superb Screen Version of

"VERA, THE MEDIUM"

By RICHARD HARDING DAVIS

Produced Under The Supervision of G. M. (Broncho Billy) Anderson.

WITH THESE SUPERLATIVE ATTRACTIONS AS A NUCLEUS

SELZNICK PICTURES

WILL ENLARGE UNTIL WE ARE RELEASING FIFTY-TWO GREAT PRODUCTIONS A YEAR.... THERE WILL BE NO PROGRAM—SIMPLY A STEADY OUT-PUT OF INCOMPARABLE FEATURES FROM WHICH THE EXHIBITOR WILL BE FREE TO TAKE HIS PICK .....

LEWIS J. SELZNICK ENTERPRISES Inc.

Seventh Avenue at Forty-Ninth Street — New York City

THE FEATURE FILMS OF THE WEEK IN REVIEW

"Ashes of Embers" Provides Pauline Frederick With Suitable Role—George Holt Stars Brilliantly in "Through the Wall"—Frances Nelson finds Satisfactory Vehicle in "The Revolt"

"ASHES OF EMBERS"

A Five-Part Original Drama by Forrest Halsey Featuring Pauline Frederick. Produced by the Famous Players Under the Direction of Joseph Kaufman, for Release by Paramount Sept. 25.

Agnes Ward Laura Ward	Pauline Frederick
Richard Leigh	Earl Fox
William Benedict	Frank Losee
Mrs. Ward	Maggie Halloway Fisher
Daniel Marvin	Herbert J. Frank
Detective	Jay Wilson

That we are unable to guide the hand of fate and that he who would do so must suffer, is the theme of "Ashes of Embers," one of the recent Famous Players offerings. It is one of the best dual role pictures that we have seen, and it gives Pauline Frederick an opportunity to do some of the best work of her screen career. She portrays two sisters, and her differentiation in their characters is most remarkable. One, that of Agnes, is a sympathetic kindly girl, while the sister, Laura, is an unscrupulous selfish young woman. Miss Frederick shows the difference in their characters by facial expression and demeanor, as well as general appearance. Effective co-operation with the director is at all times discernible in her work.

PAULINE FREDERICK, In "Ashes of Embers."

Another point of comment is the excellence of direction in regard to building up the story and detailing. The latter is especially noticeable in the care and judgment used in constructing and finishing the sets. The furnishing is built up around the center of the rooms, thus drawing attention away from the wall spaces. Good photography heightens these effects.

The plot is well constructed and every step is logical in its development. Moreover it has suspense and is fairly dramatic and continuous. It deals with the life of two sisters. Agnes, naturally good, is imprisoned for her sister's crime. The sister marries a wealthy man but is unfaithful and the intervention of the twin, Agnes, saves her from immediate disgrace. In doing so Agnes meets her fate in the hands of Cupid, and evil has its reward in the death of the sister, at the hands of an infuriated husband.

In the supporting cast the work of Frank Losee stands out preeminent, while the others handle their parts satisfactorily.

E. S.

"THROUGH THE WALL"

A Six-Part Drama based on Cleveland Moffett's Novel. Featuring George Holt and Produced by Vitagraph Under Direction of Rollin S. Sturgeon. For Release on V.L.S.E. Programme Oct. 2.

Felix Heidelmann, master criminal	George Holt
Paul Stanton, detective	William Duncan
Lloyd Kittredge	Webster Campbell
Alice Kittredge, his sister	Nell Shipman
Pussy Wimott	Corrinne Griffith
Mrs. Kittredge	Anne Schaefer
John Harding, Lloyd's uncle	Otto Lederer
Police Captain Orth	George Kinkel

This adaptation of the Moffat novel has lost none of its attractions through transfer to the screen. In fact it may be said to have gained through the screening process. As a detective story it ranked among the best of that species of literature, and the unravelling of its uncommon and complicated plot is shown in perfect detail by the film.

George Holt, starred as the master criminal, Felix Heidelmann enters so thoroughly into the spirit of the role that his performance may be set down as one of the finest characterizations with which he has yet favored the motion picture world. Nell Shipman is charming and appealing in the principal feminine role of Alice Kittredge, and William Duncan scores a distinct hit as the detective whose sagacity finally results in defeat of the arch-villain, and triumph for the latter's dupes.

The story deals with the numerous villainies of an artist in crime named Felix Heidelmann, who succeeds in defrauding Alice Kittredge, an orphan girl, of her rightful inheritance. The sudden death of the latter's mother deprives Alice temporarily of her memory, and she is left practically at Heidelmann's mercy. Heidelmann commits a murder by shooting Martinez through the wall of a dining room. Through the clever work of detective Paul Stanton, Heidelmann is brought to justice, and his victims are saved.

The construction of the scenario is worthy of high praise, following, as it does, the novelist's plot pretty closely, and preserving the continuity of the tale. The photography presents a number of handsome views, exterior and interior, the settings and lighting effects are uniformly excellent, and with its good acting and skillful directing the picture ranks as a Vitagraph masterpiece.

P.

"THE QUEST OF LIFE"

Drama in Five Reels. Produced by the Famous Players Film Co. Written by Edmund Goulding and Gabriel Enthoven. Directed by Ashley Miller.

Maurice Bretton	M. Maurice
Ellen Young	Florence Walton
Alex Mapleton	Julian L'Estrange
Percy	Royal Byron
Baronti	Daniel Burke
Ellen's Father	Russell Bassett
Ellen's Mother	Mrs. William Bechtel

While the theme of "The Quest of Life" is the struggle of a young girl to rise above her environment, it is evidently meant as a vehicle to display the abilities of Maurice and Florence Walton in various forms of the dance. Maurice is credited in the programme with having introduced the tango to Europe and America. One of the most striking scenes occurs, when Maurice and his partner do an Apache dance.

Florence Walton is shown in the beginning of the picture as a bookkeeper-cashier in a little butcher shop. She evidently does not care for one of the men employes, who wishes to marry her. In the home, she also seems somewhat irked by her surroundings. Then Miss Walton gets a position as an office helper in Baronti's dancing school. Maurice becomes interested in her and teaches her a dance to be shown at a private home of wealth. Florence is attacked by a fit of coughing and the kind-hearted old dancing master sends her to a physician, who tells her that she will die within a year unless she goes to Arizona. She, however, grasps at the chance to take part in the "Death Dance," which has been selected for her.

Her family disapprove of her new venture and her costly costumes and she leaves them. Then she makes a hit with her dance. Mapleton, a manager, arranges to have the act put on in vaudeville. On account of her failing strength, Maurice changes the feature to an Apache dance. This has some strong parts. It seems to hint at assault and battery and sudden death. Florence becomes quite famous and prosperous, through her own ability assisted by Maurice and Mapleton. But the gay life threatens to cut her life still shorter than was originally predicted. Maurice comes to the rescue. While in a faint, he has her removed to a sanitarium, where she recovers her health. She is grateful for the deed, but thinks Mapleton responsible. The manager is willing to profit thereby, while Maurice is held dumb by a sense of honor. Finally Mapleton unmasks himself and the girl finds that "Love is the quest of life."

There are pretty costumes and handsome indoor and outdoor scenes throughout the play. The actors are well chosen. Ashley Miller, the director, has brought out the story in an acceptable manner without undue emphasis and with the proper degree of suspense. The photography may be commended for its general excellence.

M.

"THE REVOLT"

A Five-Part Adaptation of Edward Locke's Play of the Same Name Featuring Frances Nelson.. Produced by Peerless Under the Direction of Barry O'Neil for Release on the World Programme.

Anna Stevens	Frances Nelson
John Stevens	Arthur Ashley
Nannie Stevens	Madge Evans
Lena Schmidt	Clara Whipple
Mrs. Schmidt	Miss Burneister
James Turner	Frank Beamish
Dr. Goode	Geo. McQuarrie
Eva Essex	Ada Price

In picturization "The Revolt" retains its numerous dramatic moments but it becomes quite conventional as the idea of the two girls, one getting money in the easy way and the other drudging for it, is by no means new to the screen. In this case its treatment is somewhat out of the ordinary. The one girl marries but her husband is discontented from the nagging of mother-in-law and he goes out so much nights that the wife becomes discouraged and starts to take the easy path with her old friend. The ending in which the sick child brings about a reconciliation would be more effective if varied by original handling.

There is considerable appeal to the picture and there are some moments in which touches of human interest play no small part. The characters are quite lifelike in their drawing and their contrast paves the way for many of the dramatic situations. Frances Nelson is a pleasing sympathetic character as Anna Stevens, the girl who stays on the straight and narrow path and Clara Whipple is equally as effective as Lena Schmidt, the girl who through the lack of foresight on the part of the mother, goes wrong. Arthur Ashley enacts his part satisfactorily and the remainder of the cast is acceptable. The step-mother its quite a picturesque character and her actions toward Anna are quite human. She is quite the most picturesque character in the picture.

The story is well told and its movement is at all times even. The settings are effective and the photography is on the whole good. Some of the titles could stand improvement in their construction, since they are too obviously descriptive of the succeeding action.

E. S.

"THE LIGHT THAT FAILED"

A Five-Part Picturization of Rudyard Kipling's Novel of the Same Name. Produced for Pathe Under the Direction of Eduard Jose and Featuring Robert Edeson. Released Oct. 15.

Dick Heldar	Robert Edeson
Bessie, the model	Jose Collins
Maisie	Lillian Tucker
Torpenhow	Claude Fleming

Poetic license is a liberty supposed to be granted to only a certain class of writers, but it seems that photoplaywrights have taken similar responsibilities upon themselves when it comes to making adaptations of standard works. This is the case in the picturization of Kipling's, "The Light That Failed," notwithstanding the fact that it is in every way a noteworthy production, not Kipling, but simply a picture, based on the theme of Kipling's first novel. In its scenariolization the story has had many of its incidents changed and others of more dramatic value, though conventional, substituted. However, the value of the story as constructed for picture purposes cannot be questioned, and it retains the picturesque local color of Kipling's novel. The action takes place in the Soudan and England as in the original.

The story opens in Africa with the British troops. These scenes are among the finest examples of extreme foreign settings that we have seen. The camel train, the desert encampment, the sheiks and the desert itself are exceptionally well simulated and practically defy criticism. They are also well photographed.

The English settings are also accurate and quite effective, though they do not compare with the exteriors in picturesqueness.

The story is tragic in every way, though it is decidedly appealing, especially the conclusion, where the blinded war-correspondent and artist meets his death in the desert. The characters retain their clarity and effectiveness that Kipling gave them and they are well portrayed by an unusually fine cast headed by Robert Edeson. He plays the part of the war correspondent and artist who has fame and fortune in his hand, only to become blind and have it flit away. All the dramatic instinct of Mr. Edeson is put into the various character graduations, and as a result, Hedlar is a convincing powerful, life-like person. Lillian Tucker is a sympathetic girl whose lack of foresight results in the tragic death of Hedlar. Claude Fleming is satisfactory as Torpenhow, the war correspondent.

E. S.

COURT ROOM SCENE OF PATHE'S "THE PILLORY."
Florence La Badie Plays the Heroine

"THE DAUGHTER OF MACGREGOR"

A Five-Part Adaptation of a Story by Valentine Grant. Produced by the Famous Players Under the Direction of Sidney Olcott and Featuring Valentine Grant. Released by Paramount, Sept. 18. Photographed by Al. Leguore.

Jean MacGregor	Valentine Grant
Winston	Sidney Mason
Donald MacGregor	Arda La Croix
Miss McGrim	Helen Lindreth
Robert MacPherson	Edward Davis
Bull Grogan	Daniel Pennell

Human touches and beauty of settings greatly enliven the grim Scottish character study in "The Daughter of MacGregor." It is simply a story of the life, the joys and the sorrows of a simple lassie whose stepmother causes her to leave the parental roof. Valentine Grant is most acceptable in this character role but she shares honors with her companion, the collie dog, Lady. Miss Grant seems to fit perfectly into such character parts. She has all the canny self-assertiveness of the Scot and she quite looks the part.

Many of the touches of heart interest are due to the dog, Lady. The animal is highly intelligent and does her work better than many players. Sidney Mason is an acceptable hero as Winston, the wealthy chap who falls in love with Jean.

Edward Davis is typically the hard-fisted lumberman, and Arda La Croix measures up to our expectations of the hard-headed Scotch father. The part of his wife, nee Miss McGrim loses much of its effectiveness through the over-acting of Helen Lindreth.

Much of the success of the production is due the director, Sidney Olcott. Many of the touches of pathos are of his introduction. He has also shown excellent judgment in the selection of locations, many of which are of unusual picturesqueness. The Scotch atmosphere is retained as long as necessary and then the action is transferred to the lumber regions of the South, where Jean has gone to seek shelter in her uncle's home. There are some good scenes of fights and lumber stealing, teeming with excitement in the latter part of the production.

The photography is above the average and there are some especially good lighting effects.

E. S.

"THE FLOWER OF FAITH"

A Five-Part Original Drama Produced by Superb Pictures Corporation Under the Direction of Burton King for Release by the International Film Service.

Ruth Judson	Jane Grey
Hugh Lee	Frank Mills
Ephraim Judson	Albert Travernier
Tom Judson	Percy Helton

Belief in God and His justice is the theme of the dramatic story in "The Flower of Faith," and for that reason alone the production will have a decided appeal. It is a simple story of an evangelist's daughter and a man whose faith is gone. Not until Providence guides him from the shadow of death does he regain his faith and, with it, the love of the girl.

The story is told in a simple, straightforward manner, and the beliefs and customs of the country people play no little part in its development. In fact, it is their narrow-mindedness that leads to the attempted lynching of the unbeliever and the death of the unrighteous man by lightning. The characters are typical of their class, and they are well drawn and lifelike. Jane Grey is a most sympathetic character as the minister's daughter, who commits an indiscretion to save her brother. Frank Mills is an excellent rugged type of man whose faith is shattered, and he well conveys his dogmatic views of his actions. As the evangelist, Albert Travernier is acceptable. Percy Helton looks the part of the younger brother who falls into evil ways. His performance on the whole is good, though at times he lapses into staginess.

The picture has good suspense and its continuity is satisfactory, but, after rising to dramatic heights, it falls considerably at the end. The conclusion is conventional and stagey, since everything happens at once, the lightning kills the man, Lee is saved, the boy returns to confess his crime, and Lee, regaining his faith, wins the love of the girl. This all happens in practically one scene.

The production on the whole is well directed, and there are some especially fine night scenes in which flaring torches add considerable to the effectiveness. The photography is above the average, and tinting has heightened the various lighting and darkening effects.

E. S.

EDITH STERLING is going to Guatemala. [Mark you— it is Edith and not Edythe— the "y" and the "e" have gone forever and plain Edith remains, but, be it understood that Edith is *not* plain.] Miss Sterling is going South to appear in the ten-reel feature, "The Planters," in which Tyrone Power will star. It should be a great trip for her.

ACTOR SUES UNIVERSAL

Bosworth Claims Damages for Alleged Violation of Contract Made with Film Company

HOLLYWOOD, CAL., (*Special*). — Hobart Bosworth met Carl Laemmle shortly after the latter's recent arrival in Hollywood. They shook hands, discussed "whys" and "wherefores" of the film game generally, and smilingly took their respective ways.

That night Mr. Bosworth dropped into a Hollywood picture theater, the front of which announced in electric lights, "Hobart Bosworth in 'The Way of the World.'" So Mr. Bosworth stepped inside, took a seat and waited through a reel of around-the-world news, and then saw flashed on the screen the announcement, "Dorothy Davenport in 'The Way of the World,' produced by the Universal Film Manufacturing Company," etc., etc. In the introduction of the various characters finally appeared the modest announcement, "Hobart Bosworth—John Neville, a man about town, whose married life has become a bore." At the end of the picture Mr. Bosworth left with the rest of the spectators, nearly all of whom were film-folk. "It's an outrage—a shame," commented many, referring to the insignificant position accorded Mr. Bosworth's name on the screen.

"Why," asked Mr. Bosworth of the manager of the theater, "are you featuring my name in electric lights when the screen is not featuring me?"

"Because," replied the manager of the theater, "it is your picture and your name brings the people."

The next morning shortly after nine, Mr. Bosworth sat in conference with his lawyers. The contract under which Mr. Bosworth made "The Way of the World" for the Universal Company was brought forth and the following clause was found therein:

"And it is mutually agreed that the films and pictures produced under the terms of this contract shall be advertised, sold and released under the name or title of Hobart Bosworth or Hobart Bosworth brand or production, provided that in addition thereto the employer may use and advertise as actor the name of any other star or prominent actor used in such productions according to the standing and ability of such actor, or the relative importance of the part performed by such actor, provided that in no case shall such star or actor receive any greater or more extensive advertising in connection with any picture than that of the employee."

The result was that the Universal Film Manufacturing Company was made defendant in a suit brought by one Hobart Bosworth, the complaint being that by reason of the violation of the above clause in this contract, Hobart Bosworth has suffered damage to the sum of $50,000.

"I am sure," says Mr. Bosworth, "that Mr. Laemmle personally knew nothing about the slight accorded me by this company. Neither, I feel sure, did the Universal City management. It undoubtedly happened in University offices in New York."

Meanwhile the suit of one Hobart Bosworth is pending against the Universal Film Manufacturing Company.

"RETURN OF EVE" ON OCT. 16

An impromptu showing in Chicago of "The Return of Eve" to a dozen exhibitors in advance of regular trade showing brought approximately fifty bookings, according to the announcement of the Essanay Company. Inasmuch as a trade showing was not contemplated, and that the exhibitors saw the film when being run for officials of the company, Essanay believes its claims that the picture is far out of the ordinary are substantiated. That so many bookings should come at once in one city alone, and even before the trade was invited to view the film, is considered to mark an unusually successful run for the play.

The release date on this feature has been set for October 16 through Kleine-Edison-Selig-Essanay Service. It was previously announced for release October 2.

"The Return of Eve" is in five acts and features Edna Mayo and Eugene O'Brien. It was directed by Arthur Berthelet and taken from the stage play of the same name by Lee Wilson Dodd. It deals with two children brought up in a wilderness by the terms of an eccentric millionaire's will and then plunged into civilization to be a part of the life of a colony of ultrarich. Its contrasts between primitive passions and modern life are said to give it an unusual interest.

STATE RIGHT RELEASE

California Corporation's "The Woman Who Dared" to Be Distributed in October

Announcement has just been made by the California Motion Picture Corporation that "The Woman Who Dared," recently completed with Beatrix Michelena in the leading role, would be immediately distributed on the State Right plan for October release. Meantime, according to the same statement, an extensive line of advertising helps have been prepared for the picture and are now ready for prompt delivery.

"The growing number of inquiries concerning our pictures," announces the sales department of the "California" organization, "would indicate that the fall amusement season has opened most auspiciously for the picture trade. It also gives evidence that the independent buyers are alive to the new opportunities offered by the open market. The past two or three weeks have accumulated a file full of offers and requests for quotations on Beatrice Michelena in "The Woman Who Dared," which prompts us in our decision to begin an immediate assignment of territories for that feature."

ENJOINS IVAN FILM

A. E. Thomas learned some weeks ago that the Ivan Film Productions, Inc., was announcing a film, entitled "Her Husband's Wife," based on a scenario written by Ivan Abramson, which was being distributed through the Merit Film Company. Upon inquiry, he learned that the film was in no sense the same as his play, "Her Husband's Wife," which was produced by Henry Miller for two seasons, and in which Laura Hope Crews, Grace Elliston, Mabel Bert, Bruce McRae, Orme Caldara, Robert Warwick, and others appeared, and which was subsequently published by Doubleday, Page and Company in book form. Mr. Thomas applied to the Supreme Court for an injunction to prevent the use of his title, as the title of any motion picture photoplay irrespective of the subject matter of the photoplay. The case was presented in his behalf by his attorneys, Ernst and Cane, of 31 Liberty Street, and the defendants were represented by I. E. Chadwick, of 130 West Forty-sixth Street. The defendants contended that the use of the title by them was innocent and that a play bearing a similar title by one W. C. Andrews was written in 1895, and that the title had been used on the Yiddish stage in 1906. Mr. Thomas's play was being produced in shortened form in vaudeville by Miss Crews, and the negotiations were pending for an English production which have now been consummated.

After hearing argument and examining briefs submitted, Judge Mullan has granted the prayer of the plaintiff and has signed an order enjoining Mr. Abramson, the Ivan Film Productions, Inc., and the Merit Film Company from "exhibiting, performing, representing, leasing, selling, or advertising in any manner or form the performance or intended performance, representation or production of a motion picture photoplay or any motion picture whatsoever under the title, 'Her Husband's Wife,' or any simulated or colorable imitation of the said title, and from using or advertising the said title, 'Her Husband's Wife,' or any colorable imitation thereof as the title of any motion picture or motion picture photoplay, and that they forthwith eliminate the words, 'Her Husband's Wife,' from all advertisements, circulars, announcements, letterheads, lithographs, heralds, and all other printed matter in which the title appears, and to cut from or destroy the said title from all films, both negative and positive, and all prints and stills made therefrom in all places where plaintiff's said title shall appear in connection with defendant's motion picture photoplay."

VITAGRAPH PLAYERS HURT

The Vitagraph star, Lillian Walker, was removed to the Mineola Hospital suffering from a general shaking up and contusions as a result of an automobile accident on the Jericho Turnpike about three miles from Mineola where the company were going to film some scenes in a forthcoming Blue Ribbon release.

The accident occured when the chauffeur, Al Reinhard, swerved Miss Walker's machine in order to get out of the way of another car. The wheels skidded and the car turned turtle pinning the chauffeur, Miss Walker, Wilfrid North, her director and Bob Gaillard, who was also in the machine, beneath its weight.

The players were unable to free themselves until assistance came, after which they were rushed to the Mineola Hospital where they are now under the best of care.

Director North is believed to be suffering from fractured ribs while Miss Walker and Mr. Gaillard are generally bruised and shaken up.

This most unfortunate accident will, of course, delay the work on Miss Walker's picture, the name of which has not yet been announced.

STAR CHARGES EXTORTION

Dr. Raymond Swett, dentist, was arrested in Los Angeles, Cal., on Aug. 24, on the charge of attempting to extort $610 from Mabel Normand. Dr. Swett was lodged in the city jail.

According to the stories of Miss Normand and Frank Edmundson, police detective, who was detailed on the case as a special investigator by Chief Snively, and who arrested Dr. Swett in Miss Normand's apartment, the dentist informed the film queen that he was an operative of the "Fitzsimmons's detective agency of New York," and had been detailed to investigate alleged misconduct on Miss Normand's part.

After consulting with Chief Snively an appointment was made by Miss Normand to meet Dr. Swett in her apartment. Swett went to the apartment and discussed the proposition with the film actress. She offered him a $20 marked bill, she avers, and Edmundson stepped out of a closet and arrested Swett.

EARLE WILLIAMS BUSY

Having completed the C. N. and A. M. Williamson serial, "The Scarlet Runner," the Vitagraph star, Earle Williams, is at work for Blue Ribbon forthcoming releases which come regularly after the run of the automobile adventure story is completed. The story in which he is now busy is by James Oliver Curwood. Naomi Childers is playing opposite Mr. Williams. She is the eleventh different heroine with whom he has been cast in the last nine months. The direction of this film has been placed in the hands of Vitagraph's woman director, Marguerite Bertsch, who has just completed "The Devil's Prize," which she wrote and directed in five weeks' time.

MISS DANA HAS TRIO OF LEADS

Viola Dana, in her forthcoming Metro vehicle, "The Gates of Eden," is supported by three leading men, Edward Earle, Bob Walker, and Augustus Phillips. Both Mr. Earle and Mr. Walker appear with Miss Dana in "The Light of Happiness," the five-act feature-play preceding "The Gates of Eden." Shakerism is the central theme of "The Gates of Eden." The pictures have been taken in one of the few Shaker villages remaining in the United States. There are not more than twelve of these communities left. Shakers do not believe in marriage, and they enforce celibacy among their members. "The Gates of Eden" deals with a tragedy in the lives of two young people who loved each other.

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SERIAL MAKING RECORD

Pathe Announces that Advance Booking Record is Being Broken by "The Shielding Shadow"

Every one of Pathe's thirty exchanges has reported record business on "The Shielding Shadow," which will be released Oct. 1. J. A. Berst, vice-president and general manager of Pathe Exchange, has contended that the same underlying principles on which are founded the relations between manufacturers and buyers apply now to the motion picture business as well as to every other important business—in other words, there are $50 serials and $15 serials, just as there are $50 suits and $15 suits. The exchange response would seem to prove his belief.

The Pathe announcement of doubled prices on "The Shielding Shadow," made about a month ago in the trade journals, was regarded as revolutionary. Mr. Berst, in explaining this increase in prices, said that it had been made necessary by the increased cost of the "Shielding Shadow" serial.

"We are striving to give the exhibitors of the United States the best pictures it is possible to make," said Mr. Berst.

"It has always been our policy to book a picture at its box office value. If we release a $20 picture, we get $20 for it. But if we release a picture that is worth $100 a day to the exhibitor, we must get $100 a day for it. Otherwise, we would not continue to make $100 pictures.

"When the idea of 'The Shielding Shadow' was first suggested Charles Pathe was in this country. He was deeply interested in the story and pointed out that we had an opportunity to make the greatest serial that had ever been made. The Astra Film Corporation headed by Louis J. Gasnier, was authorized to go to unlimited expenses to make this the greatest picture. The reviews in the trade journals and the reports from our exchanges indicate that we have succeeded."

The advance booking record, established by "The Iron Claw," was passed two weeks ago. C. R. Seelye, business manager, has received orders from ten of his exchanges for additional prints to supply the widespread demand for "The Shielding Shadow." Over 150 prints have now been ordered by the various branches.

The day of the trade showing of "The Shielding Shadow," in the Broadway theaters of New York, was also scheduled for a meeting of the New York Exhibitors' League. Both were set for the same time. The Exhibitors' League meeting was postponed until the afternoon to give exhibitors an opportunity to view "The Shielding Shadow." Ever since that day, now more than two weeks ago, it is said that A. S. Abeles, manager of Pathe's New York Exchange, has been busy booking "The Shielding Shadow."

H. E. Friedman, manager of Pathe's Minneapolis branch, held a trade showing in the New Grand Theater on Sept. 8. After the first few reels had been shown, exhibitors began signing up and before the end of the day Manager Friedman wired for an additional print, it is announced.

From the Boston territory have also come reports of business that are extremely gratifying to the Pathe home office. One of the most important bookings reported by Manager Farrell is for a full week's showing in the Boston Theater, with a seating capacity of 3,800.

"THE GARDEN OF ALLAH," the Selig Polyscope Company's visualization of the Robert Hichens novel, is directed by Colin Campbell. Helen Ware heads the cast, which includes Thomas Santschi and Matt B. Snyder.

PACIFIC COAST NEWS

BY MABEL CONDON.

LOS ANGELES (*Special*).—President Carl Laemmle has left his Universal City and returned to New York after several weeks in the role of host at the coast film plant. Mr. H. O. Davis remains in sole charge of affairs generally at Film City.

Vernon R. Day, general representative for George K. Spoor, president of the Essanay Company, gladdened Los Angeles and his many friends in the latter vicinity with his arrival in that city last week. Mr. Day's plans will allow him to remain in Southern California for all of two weeks.

It seems definitely decided that Jack Warren Kerrigan will go into vaudeville upon the expiration in a few weeks of his Universal contract. Announcement is made that he is ready to pay big money for a strong vaudeville sketch.

At the Christie Studio

All is activity here with Directors Al Christie and Horace Davey's, busy on respective two and one-reel comedies. The Christie Company has already signed exchanges in the principal cities to handle their product and several shippings have been made.

C. H. Christie, brother of Al, of Nestorbrand comedy frame, is at the helm of the studio's business management. He is as thoroughly acquainted with the business end of the film industry as his brother is with the producing end. So 'tis a happy as well as brotherly affiliation.

"Bride and Gloom" is the name of this company's first two-reeler, which is now in course of production, with Billie Rhodes as lead under Al Christie's direction.

Betty Compson has the leading role in the Davey's directed picture. Neal Burns, Stella Adams, Harry Rattenberry, and George French are also principals in this feature.

Harry Ham, well known for his work on the legitimate stage as leading man for Elsie Janis, plays opposite Miss Billie Rhodes in Mr. Christie's company.

Where Lasky Pictures Are Made

Geraldine Farrer has said good-by after a pleasant engagement at this studio and departed for the East for a tour in an all-star production of "Carmen." Before leaving, a silver and gold hand-mirror was presented to Miss Farrar by her company. Its design embodied a gold fleur-de-lys on a silver background, the whole engraved with the names of all those who had name-parts in the ten-reel feature, "Joan of Arc," just completed and in which Miss Farrar was Joan.

Mae Murray is on her way to the Hollywood Studio after completing "The Big Sister" in New York. She will have Robert Leonard as her director.

Fannie Ward's gown in a bridal scene staged by George Melford in the feature, "The Year of the Locusts," is said to be worth $1,000. With it she wears a veil of hand-made lace which, 'tis said, is over one hundred years old.

A poison-oak-infested location was chosen by Director Frank Reicher last week for scenes in "The Black Wolf," in which Lou Tellegen is to be featured, with Nell Shipman playing opposite him. The whole company lived in fear for a few days lest the poison-oak would have deadly results, but all escaped the infection.

Director Edward J. Lessaint has begun the direction of Sessue Layakawa in a new production, in which the majority of scenes are laid in Japan.

The winning story, "Witchcraft," in the recent Columbia College-Lasky prize contest, is now under direction. Dr. R. Ralston Reed, of Morristown, N. J., is the author of this script, and the cast includes Fannie Ward, Jack Dean, Paul Weigel, Laurence Peyton, and others. The author, Dr. Reed, is not a professional photo-dramatic writer, but was a student of the photo-dramatic class at Columbia University.

At the Selig Zoo Studio

Helen Ware is very happy in her characterization of Dominie in the multiple-reel feature, "The Garden of Allah." She has been Dominie for four weeks, and expects it will take at least three weeks longer before she will have finished.

Director Colin Campbell, producing "The Garden of Allah," has been working nights for two weeks filming the spectacular night scenes which give such vivid atmosphere to this oriental story.

Director E. A. Martin, in recognition of expert marksmanship, as he is a crack rifle shot, was presented recently with a rifle, said to be both beautiful and unusual. It was the gift of the Remington Arms Company. Director Martin is at work on the ten-reel Western feature, "The Light of the Western Stars."

Tom Mix is playing the lead in the above mentioned ten-reel feature, and in it he is said to "out-Tommix" himself in the variety and fearlessness of his horsemanship.

Tom Santschi, playing opposite Helen Ware in "The Garden of Allah," received a sterling silver and leather decanter and four sterling silver cups recently, the gift of the many engaged in the big scenes in which Santschi is featured in "The Garden of Allah" production.

With the Signal Film Company

Taking "water-stuff" aboard the wrecked steamer *Bear* provides adventure enough these days for this company and its director, J. P. McGowan. Much progress is being made with the unusual scene taking and results will be shown in the second and third reels of the "Lass of the Lumber Lands" serial.

Daddy Wood, as N. Z. Wood was affectionately known to members of the Signal Company, passed away a little more than a week ago at his Glendale home. His demise came after a four weeks' illness. Mr. Wood has been with the Signal Company since its organization, a year ago. He is survived by Mrs. Wood, who has the sympathy of Daddy Wood's many film friends.

Leo D. Maloney, who plays opposite Helen Holmes in "The Lass of the Lumber Lands," has recovered from a severe attack of bronchitis and is again at work.

At Fred Balshofer's Metro-Yorke Studio

The Harold Lockwood-May Allison Company will be taken to Imperial Valley by Director Henry Otto for the prologue scenes of the "Big Tremaine" story. Others in the cast to accompany Mr. Otto are Andrew Arbuckle, Lester Cuneo, Virginia Southern, William Ephe, Lillian Hayward, William De Vaull, Josephine Rice, Assistant Director Charles P. Stallings, and Cameraman Tony Gaudio.

Tony Gardio, who is photographer for Henry Otto, was host at an Italian dinner at his Los Angeles home. Members of the Henry Otto Company were his guests.

Harold Lockwood's role in "Big Tremaine" is a dress-up part, and 'tis said that Mr. Lockwood will display the very latest work in the way of both the tailor's and haberdasher's art in this picture, and May Allison will charm with a wonderful wardrobe.

Fred J. Balshofer, president and general manager of this studio, is negotiating with the Bobbs-Merrill Publishing Company for the screen rights to one of the latter's best sellers of last year.

Mrs. T. H. Du Bois, manager of the Los Angeles Symphony Theatre, shows the first run of the Yorke Studio's productions. She believes in novel advertising and has offered autographed copies of "Mister 44," the E. J. Rath novel, as prizes for the three best constructed essays to be written during the showing of "Mister 44" at the Symphon Theater.

Where Mabel Normand Reigns

There is a fashionably furnished suite by way of dressing rooms. There are flowers and growing vines everywhere. There is a happy little company with a queen as its ruler. And there is Mabel Normand at work in a role that is sure to please all picturegoers.

Where Keystones Are Manufactured

Charlie Murray is sliding around a big set these days in big shoes that seem to turn up on all sides. Charlie claims he bought them at an auction in New York and that they formerly were the property of Bert Williams.

Eddie Ring Southerland is bringing to a close a light comedy production in which he plays the lead.

William G. Colvin's illness has absented him from the studio for the past ten days and confined him to his Alhambra home.

H. Guy Woodward has the luxurious role of a millionaire recreationist in a picture made at Balboa beach with Chester Conklin. Also the Bathing Girls furnish no small interest in this picture.

Louise Fazenda, Wayland Trask, and Harry Booker appear in the comedy, "Maid Mad," with Charlie Murray. All have riotous roles, and, of course, the picture naturally is full of comedy thrills.

The music-loving populace of Venice had their artistic sense finely shocked during a recent Venice band concert, when three automobiles discharged many Keystone cops into the midst of the music-lovers. The result was some splendid footage for the Keystone Company and a suspension of the concert on the part of the Venicites.

At Universal City

Playing opposite Ed Sedgwick in his Universal comedy series is pretty Betty Schade. Comedy is a new departure for her.

William V. Mong is one of the busiest of Universal directors, as he generally has an acting part in his own productions.

G. Raymond Nye, one of the several of the screen's "meanest men," is said to have received an offer of marriage through the mail from an Indiana girl. She gives as her reason, "Having been jilted by the best-natured man in Indiana, I wish, for the sake of revenge, to marry a man of the opposite extreme." There can hardly be any doubt as to Mr. Nye's feelings in the matter!

Josie Sedgwick is hoping a role will come her way shortly that will allow of her doing her famous male impersonations.

Ruth Stonehouse as the girl detective in "Kinkaid, Gambler," under direction of Raymond Wells, is being heavily taxed in the portrayal of this role, and frequently works eighteen hours on a stretch.

Ernie Shields and Babe Sedgwick made a single reel comedy last week in the record-breaking time of seven hours, with P. C. Hartigan as director.

Agnes Vernon is enjoying a vacation and golf while waiting the recovery of Herbert Rawlinson, with whom she has played in several recent Universal features.

Marjery Ellison gave so apt a characterization of a clairvoyant in several recent pictures that she has received several requests through the mail for clairvoyant information, all of which is a tribute to her art.

Lloyd B. Carlton, the capable, rotund Bluebird director, is recovering from a severe cold contracted during the making of "The Road of Destiny" at Santa Barbara.

Bess Meredyth, a scenario writer, is back from a six weeks' vacation trip to Alaska.

Henry Ford was one of last week's visitors at Universal City, as also was Mrs. Mollie Metchell Neuberger, proprietress of the Boston Store of Chicago. Carl Laemmle was formerly a wrapper in that institution.

Directors Maxwell Ryder and Jack Cunningham are filming "Diamonds of Destiny," with Paul Byron in the lead, at Universal City. Beverly Griffith is the author of the story.

Joseph L. Brandt is the author of the story, "Vengeance Is Mine," in production by Director John McDermott.

Dorothy Phillips and Lon Chaney, with Vola Smith, Jack Mulhall, and a strong supporting cast, are being directed by Joseph De Grasse in the feature, "The Price of Silence."

Jack Warren Kerrigan has been transferred from Jack Conway's direction to that of Henry McRae to play the leading role in "The Pirates of Panama." Mr. Conway has been given the direction of Francella Billington and Ben Wilson in the five-reel feature, "The Mainspring," prepared for the screen by William Parker from the story by Carter Davison.

Irene Hunt and Roy Stewart are playing the leading roles in the two-reel picture, "Back on the Job," directed by Fred Kelsey.

Lois Wilson and Lee Hill have the leading roles in the story, "For Value Received—Paid," directed by Donald Macdonald.

Claire McDowell, Agnes Vernon, and Franklyn Farnum form a strong trio in the picture, "In Love."

Director Lloyd Carlton is directing Dorothy Davenport in the feature, "Devil's Die."

William Parker is author of the scenario, "The Lost Lode," made at Catalina by Director Henry McRae.

Fred Myton is scenarioizing George McClymont's story, "The Opal Ring," which will be Director Lloyd Carlton's next feature.

Ruth Stonehouse is filming and playing the lead in her own story, "Mary Anne's First Job."

Edith Roberts is a featured lead in Millard K. Wilson's one-reel story, "City Beau."

Jack Holt and Bertram Grassby are names that will mean much to the film world upon the completion of the serial, "Liberty," as their owners are both doing splendid work in this preparedness serial.

Cleo Madison is playing the role of a Chinese girl in Director Rex Ingram's production, as yet unnamed.

Back from the redwood district, near Fresno, Director Lynn Reynolds and his

EARLE WILLIAMS,
The Hero of Vitagraph's "The Scarlet Runner."

Mabel Condon Visits Lasky Studio for Mirror Issue October 14

company are enjoying a few days' respite, satisfied that the picture just finished by them, and which is one of Mr. Reynolds' own stories, entitled "The End of the Rainbow," will be liked by the public. Myrtle Gonzales, Val Paul, and Fred Church are the three players who figure in the principal roles.

At The American Studios, Santa Barbara

Director Edward Sloman is making a more than expected headway with "The Diamond From the Sky" sequel, which, it is said, will be released in eight reels.

William Russell, playing the lead in "The Diamond from the Sky" sequel, was a head-liner on the Elks' Carnival program one recent night in Santa Barbara.

Mary Miles Minter, her sister, Margaret Shelby, her mother, Mrs. Charlotte Shelby, and her grandmother, Mrs. Miles, motored from Santa Barbara to Riverside Sunday, September 17, for a few days' stay at Mission Inn. The peace of the inn was followed by four days of shopping in Los Angeles, after which this party of four returned to Santa Barbara and a new five-reel picture, in which Mary Miles Minter is to be featured under James Kirkwood's direction.

Charlotte Burton, after an illness of four days, has resumed her work with Director Ed Sloman's company.

At Culver City and Inceville

Charles Gunn, at the former studio, has been cast in what he terms "a new kind of a lead." Just what that is must be left to Kenneth O'Hara, Thomas H. Ince's publicity chief, and to the picture itself when it will be released.

Reginald Barker has gone on a three weeks' vacation to Yosemite Valley.

Charles Giblyn is no longer connected with this company. He has special plans for big and future work.

William S. Hart's company has things all its own way at the seaside studio, Inceville, where his is the only company working at present.

Some Fox People

Director Oscar Apfel has begun the production of an underworld picture, with Gladys Brockwell, Jack Stanley, Eleanor Crowe, and Jack Abbott in the principal roles.

Director Dick Stanton has returned from the heat and riots of the Mexican border to the Fox Studios, where the final scenes of his picture will be made.

General Notes

Wallace Reid and Dorothy Davenport have opened their beautiful new home in Hollywood, and house-warming comprises the popular entertainment thereat.

Dorothea Farley, Doris Baker, and others who have important roles in the Century Company's eight-reel feature, "Inherited Passions," will have a first and early presentation in that picture in New York.

Gilbert P. Hamilton, managing director, will release this feature through the Ella Wheeler Wilcox Photoplayers, Inc.

Jack Wolf, now in San Quentin Penitentiary, is the author of this story.

Charles Ray has died in the majority of pictures in which he has played recently. He announces, with pleasure, that his next three vehicles will allow him to live.

Juanita Hansen is playing a comedy role opposite George Walsh in a light comedy under production by the Fox Company.

Tom Chatterton—he of the American Film Studio—broke into a film discussion the other day with the remark, "Production is at a maximum, as for the crop outlook——" Which remark enlightened the hearers as to the where and why of Mr. Chatterton's remark. The Chatterton farm instead of film had his thoughts.

Billy Ritchie and a British syndicate are carrying on a secret code negotiation. The syndicate says, "We want you," and Mr. Ritchie's reply is, "How Much?"

Crane Wilbur, fresh from a hunting trip in the big tree country near Fresno, was host to the Screen Club of Los Angeles Saturday night, September 23, at Seagull Inn, Redondo Beach.

George Sargent has altered his address from Santa Barbara to Los Angeles, where the American serial, "The Secret of the Submarine," is a popular booking, and Mr. Sargent, in a few blocks' walk through the theatre section, comes face to face with his name, which confronts him from posters.

Wyndham Standing has left the Morosco Stock Company in acceptance of an offer from the Morosco Film Company, where his father, Herbert Standing, is an important member.

Reeves Eason, Balboa director, enjoyed a several days' hunting trip while awaiting the completion of several big sets in the "Who Wins" serial.

Helen Holmes is now the proud owner of a gold claim in Hidden Valley.

Camille Astor, known for her good work with the Lasky and other film companies, has one of the principal roles in the Selig Company's "The Garden of Allah."

William Bibby, of the Fox Company, sends kindest regards from the desert, with the postscript that it was 10 A. M. and he was on his way to a water-hole in pajamas, bare feet and a smile when he stopped long enough to postcard his film friends.

J. C. Jessen took one day of vacation—and it a Sunday—out of all the days and Sundays since the first of July, and which he has used in the interests of *The Motion Picture News* Directory, and had every variety of an automobile catastrophe happen to him that could possibly happen to anyone and to any automobile. Mr. Jessen is now a firm believer in no vacations.

PRAISE MISS FREDERICK

Star's Work In "Ashes of Embers" Receives Recognition as Unique Performance

The Paramount Pictures Corporation announce that telegrams have been received from exchange offices in all parts of the country praising "Ashes of Embers," starring Pauline Frederick in a dual role, which was recently released. Daniel Frohman, managing director of the Famous Players, and Hiram Abrams, president of Paramount, agree that the feature in question is one of the most notable dramatic features either has ever seen. After Hiram Abrams had witnessed the initial projection of the picture he wrote, in part, to Mr. Frohman, as follows:

"Miss Frederick's remarkable portrayal of the two sisters of distinctly different personalities is undoubtedly the greatest double characterization and the most amazing demonstration of emotional art, ever contributed to the screen. I am confident this production will be received by the photoplay public as one of the foremost evidences of the great photoplay art that has been developed under the careful guidance of such companies as yours."

In acknowledging the compliment thus paid his company, Mr. Frohman wrote to Mr. Abrams:

"I agree with you that Miss Frederick attains dramatic heights in this production unequaled by any of her former photoplay achievements, notable as they have been. Mr. Adolph Zukor, president of the Famous Players Film Company, joins me in my appreciation of your recognition of the merits of this subject. It is also pleasing to know that through the comprehensive system of Paramount distribution, many millions of the photoplay public will be permitted to view this extraordinary dual characterization."

FILMING "THE WHIP"

A screen version of the dramatic success, "The Whip," is being produced at the Paragon studio, Fort Lee, N. J. Maurice Tourneur is directing the new picture, which bears the same name as the drama. It will be in eight reels and issued by The Whip Motion Pictures Company. As many of the members of the original cast have been employed as were available.

"The Whip" was performed for two years in London to large audiences. It was produced at the Manhattan Opera House by William Brady and Messrs Shubert, where it also had a successful run. It has since been played in the United States and Canada.

MAURICE COSTELLO AND ETHEL GRANDIN.
An Episode of "The Crimson Stain Mystery."

Playing Stars
that are
Paying Stars

LINCOLN used to tell a story about a steamboat on the Sangamon River that had such a loud whistle that after it blew there wasn't enough steam left to move it.

Organizations that bleat and blurt about *one* star—that hide behind that star's *good* reputation, a half dozen *bad* pictures—that force their inferior productions on credulous exhibitors—such organizations remind us of Lincoln's steamboat—

After the noise, *nothing!*

FAMOUS PLAYERS
LASKY
MOROSCO
PALLAS

furnish the 104 plays a year for the

PARAMOUNT
PROGRAM

And these 104 plays *are plays*—not "fillers," not monstrous makeshifts, not lackwit affairs that are hurried together to *even up* for a star that outweighs the rest of the program!

A Famous Players Production is to use the word production in the finest sense—a Lasky Picture is a thing of technical excellence—a Morosco or a Pallas Film is picture making at its highest point!

Then consider the stars—the greatest on earth! The number of them—a hundred! The character of them—the most beloved!

No matter where your theatre is—no matter whether you have 500 or 5,000,000 people to draw from, the Paramount Program is the *only* one because of its *stars*, its *plays*, its *versatility*, its *service*, that can be continuously profitable.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST.
NEW YORK, N.Y.

TRIANGLE

RELEASES FOR WEEK OF OCTOBER 1 ST

"THE JUNGLE CHILD"

A wholly "different" Kay-Bee drama featuring Howard Hickman and Dorothy Dalton.

A vital, strong picture of undoubted charm and stirring mystery.

The romantic presentation of an unscrupulous and adventurous explorer who discovered a lost heiress in the depths of the Brazilian forests, and of the unsuspected and terrific developments that followed her transplanting to New York.

A "puller" in every sense of the word.

DOUGLAS FAIRBANKS in "MANHATTAN MADNESS"

This is a typical Fairbanks picture, and merely its announcement is sufficient to pack the house.

You already know this by experience if you have ever run a Fairbanks picture.

Here is the rushing, dashing story of the young Westerner who comes East with the conviction that nothing exciting ever happens on the Atlantic seaboard, and who gets the greatest thrill of his life in New York City. If your audiences don't cheer this picture you can offer them your money back.

KEYSTONE COMEDIES

—Two of them. Isn't that enough to tell you?

REVIEWS OF FEATURE FILMS

"THE COMMON LAW"

A Seven-Part Picturization of Robt. W. Chamber's Novel of the Same Title, Featuring Clara Kimball Young, Produced by Louis J. Selznick Enterprises, Inc. Under the Direction of Albert Capellani.

Valerie West	Clara Kimball Young
Neville	Conway Tearle
Querida	Paul Capellani
Rita	Edna Hunter
Stephanie	Lillian Cook
Mrs. Neville	Julia Stuart
Mr. Neville	Edward M. Kimball
Mrs. West	Lydia Knott
Ogilvy	D. J. Flanagan

"The Common Law" is a motion picture narration, par excellence. It is Chamber's story told in pictures, just as if one were reading it without the effort usually so expended, for it is simply a visualization of the story of the artist's model. It is so typically Chamber's, that even the mannerisms are plainly discernible in the picturization. The scenic version will without doubt appeal to thousands for it is a pleasant evening's entertainment and differs little from the original novel which won nation-wide popularity.

The name of the production coupled with that of the star, Clara Kimball Young, will be of great value to the exhibitor. The leading role is one especially suited to her charms. She is ideal as the artist's model and numerous opportunities have been presented to show her natural beauty. Her acting both in the lighter and heavier moments, is of the quality on which she has established her reputation.

The star is surrounded by a cast of players of the highest order. The leading male role is played by Conway Tearle whose work is so well known that it needs little comment. Paul Capellani is quite a polished "villain" as the artist, Querida. He is convincing and dramatic without overacting. Edna Hunter is pleasing in the sympathetic role of Rita and Lillian Cook is acceptable in a minor sutdy.

The staging of the production is fully in keeping with quality of the cast. Everything has been filmed in artistic style and many of the incidents of the story that might have proved objectionable in pictures have been treated in such a way that only the artistic style is discernible. The views of the nude are taken at such an angle that only the beauty of the neck and shoulders of the models are to be seen.

The settings both interior and exterior are remarkably effective. The bigger scenes, notably the cabaret, are of especial magnitude and splendor.

The story is told in a straightforward manner without undue emphasis on the incidents that might seem risque and there is a proper degree of continuity. However, its movements at all times are slow though even. It is purely a story of novel plot construction.

It centers upon Valerie West, an educated and cultured girl, who, having become an artist's model through force of circumstances, falls in love with Neville, a painter for whom she poses. Her love is returned, but owing to the artist's social connections Valerie is convinced that a marriage would ruin his career. She freely offers herself in love to the man of her heart, and the day is set on which she is to come to him under "The Common Law."

Through a chain of incidents of unusual dramatic power, Valerie conquers the objections of Neville's family, and in the end the lovers find themselves free to be united by the safer and more conservative bonds of the law made by man. E. S.

CHARLES HILL MAILES is taking the part of a head detective in Lois Weber's latest feature, "The Case of Sielow," which is expected to excite considerable interest.

"RUMMY"

A Five-Part Original Drama Featuring Wilfred Lucas, Supported by Pauline Stark. Produced by Triangle-Fine Arts Under the Direction of Paul Powell.

The Rummy	Wilfred Lucas
The Girl	Pauline Stark
Dan O'Sullivan	William H. Brown
The Cub Reporter	James O'Shea
O'Sullivan's Handy Man	Harry Fisher
Managing Editor	A. D. Sears
Newspaper Reporter	Clyde Hopkins

Newspaper life as it is, combined with excellent character studies, give us a most life-like and realistic picture in "Rummy." The majority of "Four Estate" pictures are artificial and the characters are far from realistic, but it is just the opposite in this production, although "Rummy" is not the public's usual conception of a reporter. Nevertheless, if one is the least bit familiar with a newspaper office he will not have to look far for a reporter of this type, genial, hail-well-met and happy-go-lucky. "Rummy" is typically one of the old-time reporters and true to life in that he does not carry a pad and pencil in his hand. Wilfred Lucas portrays this picturesque role in a most excellent and convincing fashion. His acting is always with a repressed slow movement that adds considerably to the effectiveness of the part.

In sharp contrast with this grim old character is the charming girl, Pauline Stark, and her work is one of the most pleasing features of the production. A charming, petite little miss, she gives an unusually clever performance in her first big part. She handles the emotional bits like a veteran and her work is decidedly original and full of feeling. William H. Brown is typically the polished smooth-tongued political boss. The others handle their respective roles quite satisfactorily.

The production is noteworthy for the general excellence and accuracy of its settings. Seldom do we see the interiors of a newspaper office shown in such a realistic effective manner. The locale of the story is laid mostly in the newspaper and political hangouts. It deals with the life of the political reporter who takes to drink and is saved by a young girl. She becomes his wife and helps him secure evidence against a political boss, for which he receives his position back again.

The photography is well up to the Triangle standard. E. S.

GENERAL FILMS

"THE GIRL FROM 'FRISCO"

"The Web of Guilt"

Two-Part Episode of "The Girl from 'Frisco" Series. Written by Robert Welles Ritchie. Produced by Kalem Company Under Direction of James W. Horne for Release on General Film Programme, Oct. 4.

Barbara Brent	Marin Sais
John Wallace	True Boardman
Ace Brent	Frank Jonasson
Rising	Ronald Bradbury
Lonny	Edward Clisbee
Fannie	Josephine West
Siwash	Steve Murphy
Wung	Phillipio

This time the solution of a murder mystery is the burden that falls on the shoulders of Barbara Brent. "The Girl from 'Frisco." By shrewd detective work Barbara, assisted by her admirer, John Wallace, succeeds in capturing the guilty one. The director has succeeded well in maintaining his atmosphere of mystery, and some particularly striking night photography is introduced in the opening scenes. Marin Sais and True Boardman continue their excellent work in the leads of this Kalem series. Edward Clisbee is offered one of the best roles in this episode and contributes a good bit of work. Ronald Bradbury, Josephine West and Frank Jonasson are others with plenty to do who do it well. P.

"STOLEN PLUMAGE"

One-Reel Comedy Featuring Henry Murdoch and Ivy Close, Released by Kalem Company, Oct. 6.

A good comedy idea, staged in excellent fashion and aided by cleverly written subtitles, results in one of the best of the Kalem subjects featuring Ivy Close, who will soon be a Kalem star no more, since the call of war has caused her to set sail for England. It is Henry Murdoch, however, who shines in "Stolen Plumage" as the Caliph Babzebe, of Bombaloolo. Algy, Ivy's lover, steals the sacred feathers of the still more sacred Dumdikky bird, and returns to America to present them to his idol. Babzebe follows and when he finds Algy there is certainly action in plenty. Director Robert Ellis staged the Oriental scenes in an unusually elaborate manner. In addition to Ivy Close and Murdoch, Arthur Albertson is seen to advantage as the timorous Algy. P.

BESSIE BARRISCALE IN TOWN

Bessie Barriscale, the Triangle star, has returned to New York after a three years' absence in Los Angeles. While she is supposed to be on her vacation, Miss Barriscale is combining business and pleasure by doing a lot of shopping. She is also consulting with Thomas H. Ince in regard to her future plans.

METRO. FILM'S VARIED AIDS

Society, Stage Folk and Convicts Figure in Making "The Brand of Cowardice"

One of the most beautiful country residences in the state of New York has been utilized for the "society" scenes in the production of the Metro-Rolfe five-act photodrama, "The Brand of Cowardice," in which Lionel Barrymore and Grace Valentine are co-stars. It is "The Monastery," on the Shore Road at Huntington, Long Island. Two days were spent by the company on the estate. The first day, although a number of extra people were used, the hostess graciously insisted on having lunch served to the entire number in her great dining-room.

Another interesting scene was taken at the beautiful home of Billie Burke near Tarrytown. Miss Burke invited Grace Valentine and other members of the company to take a dip in her luxurious swimming-pool, for the scenes of the play in which the society folk enjoy a swimming-match.

"The Brand of Cowardice" has some stirring battle scenes. The location used for these was the Correction Farm, at New Hampton, N. Y., and the convicts took the parts of soldiers, both infantry and artillery. Uniforms, rifles and equipment of the most approved and latest United States army model were taken to New Hampton for the men to use. The 450 inmates who staged the battle scenes are thoroughly conversant with military tactics, having been trained by Major Louis Lawes, who is in charge of the Farm. Commands were given, and the scenes directed by John W. Noble, director, and Charles Maigne, both retired officers of the regular army.

HAVE WORLD SERIES RIGHTS

Selig Company Will Film Exclusively Views of the Baseball Championship Games

The Selig Polyscope Company has secured the exclusive motion picture rights for the world's championship baseball series. J. H. Herman, representing William N. Selig closed the deal with August Hermann, chairman of the National Commission. The deal was closed only after the keenest sort of competition and it is said the Selig Company paid $25,000 for the exclusive rights to film the players in action.

Herman expects to take personal charge of at least a dozen expert movie cameramen who will be assigned to the work. Jack Wheeler, editor of the Selig news reel will also lend his assistance. It is expected that the world's series will be played in Boston and Brooklyn. The Selig Company has already arranged for a special car to be used by the cameramen, film editors, and laboratory experts and the negative will be developed, cut, trimmed and made ready for release to the public within forty-eight hours after the game is played. Thus the pictures will be timely and interesting.

Special plans have been completed for filming the games. Not only will there be "close-ups" of the star players but the entire playing field, stands and the crowds in attendance will be filmed in a satisfactory manner.

"We expect to film the world's series as they should be filmed," said Mr. Herman. "We believe that our plan to establish dark rooms and laboratories in a special car and there develop and edit the film will save a great deal of time."

GRIFFITH SECURES COLONIAL

"Birth of a Nation" and "Intolerance" Scheduled for Showings at Chicago Playhouse

CHICAGO, (*Special*).—The Griffith people took the Colonial again this week and will test "The Birth of Nation" as a repeater, after which they will present "Intolerance" at that house, having secured the theater for six months' time. "Ramona" was crowded out of the Colonial by this deal. It was doing so well that the management secured the Fine Arts theater where the Clune picture opens again Sept. 30 for a limited stay. The fact that "Ramona" returned at seventy-five cent top prices and did well indicates that "The Birth of a Nation" will prosper.

The Imperial Moving Picture Company has a company at Akron and Cleveland making a film for Freestone Tires in which three Chicago people were placed by A. Milo Bennett, Eugenie Webber, Will H. Crockett and Bruce Kent.

"Where Are My Children?" continues to play to big business at the La Salle and it is hoped that that picture will remain there all season.

The Kleine-Edison-Selig-Essanay service held its first trade showing last Friday.

Bodkin & Keane, who have several picture houses in Evanston, Ill., are putting "Civilization" in the Evanston Strand for a week.

SEVERIN DE DEYN RECOVERING

Severin De Deyn, a popular stock idol, and one who has also established his reputation on Broadway, is on the road to recovery from a stroke of paralysis, which laid him low some time ago. He was seen on Broadway last week and expects to be back in harness in the near future.

Lasky Hollywood Studio, the Sixth of the Series, October 14

PLANS FOR "THE CRISIS"

Screen Drama to Be Presented at New York and Chicago Theaters—In Best Theaters

William N. Selig and H. A. Sherman, president of the Sherman-Elliott, Inc., announce unusual plans for the presentation of Selig's masterpiece, "The Crisis." It is proposed to give premier presentations in both New York City and Chicago at the best theaters and with the aid of complete orchestras.

"The Crisis" is also to be booked throughout the country only at the best theaters. The film play will be handled it is announced, like a theatrical company and a complete orchestra will accompany each film as will motion picture machine operators. An unusual line of publicity material, including posters, heralds, cuts, special press stores, etc., are in course of preparation.

Winston Churchill, who wrote "The Crisis," is expected to visit Chicago during the initial presentation. He has written to Mr. Selig expressing great interest in the drama.

H. A. Sherman, who will give his individual time and attention to "The Crisis," has opened offices at 220 West 42nd street, New York City and 58 East Washington street, Chicago, Ill. Those interested in territorial rights should correspond directly with Mr. Sherman.

There is an all-star cast to appear in "The Crisis," including George W. Fawcett, Marshall Neilan, Thomas Santschi, Frank Weed, Will Machin, Mat B. Snyder and Bessie Eyton, Eugenie Besserer and others.

Colin Campbell, who directed "The Spoilers," "The Ne'er-Do-Well," "The Rosary," etc., produced "The Crisis" under the personal supervision of William N. Selig.

THE WEEK WITH PARAMOUNT

Ann Pennington and Vivian Martin head the two Paramount features for the week of Oct. 9. Miss Pennington, the diminutive feature of "The Ziegfeld Follies," will make her second appearance on the Paramount programme in "The Rainbow Princess." Miss Martin will be seen in "Miss Nancy," a Pallas production.

The week's "little feature" released by Paramount will consist of the thirty-fifth edition of "the magazine-on-the-screen," the Paramount Pictographs, the thirty-sixth of the series of trips around the world, conducted by Burton Holmes, the Paramount-Bray cartoon, "Col. Heeza Liar Gets Married," and the second comedy, "Bridget's Blunder," produced by the United States Pictures Corporation.

The Paramount Pictographs will feature how wild oysters are captured, how swampy ponds are turned into places beautiful, how wood is converted into paper, and the first showing of motion picture sculpture. This last named feature introduces William d'A. Hopkins, a Scotch artist and sculptor, who recently invented a new method of doing animated modeling for motion pictures.

The Paramount Burton Holmes travel picture presents the trip, "In Old Ireland."

BENDIX BUREAU EXPANDS

Enlarged quarters have become necessary for the Bendix Music Bureau, Columbia Theater Building, brought about by the steady growth of their business interests. Theodore Bendix and his Symphony Players are very busy these days, and the Bendix Quartette was a feature at the Star Theater, Sept. 20. Practically all the music at the Longacre and Cort Theateres is from their hands, and the scores for the road companies of "Intolerance" have been turned out by this bureau. Orchestrations, artists' engagements and symphony orchestra music are factors of the Bendix Music Bureau's success.

C. G. Kingsley, the present manager of the Fox Film Corporation at Cincinnati, Ohio, has been appointed branch manager of the Famous Players Film Service, Inc., distributors of Paramount pictures in Western Pennsylvania, West Virginia, Ohio, Kentucky, Indiana, Illinois and Michigan.

FORM NEW COMPANY

Million Dollar Organization Incorporated by Nat C. Goodwin and Associates

With a capital of one million dollars Nat Goodwin has incorporated the Nat C. Goodwin Photo-play Corporation under the laws of the State of New York.

It will start its first picture October 15 at San Jacinto, Cal., on the 1,000 acre estate of Mr. Goodwin which is now included in the holdings of the corporation. The company will confine itself principally to four eight reel productions a year, featuring Mr. Goodwin, although there will be four additional companies to produce shorter pictures.

Those directly interested are Nat C. Goodwin, John W. Gorman, B. F. Moran and Walter McNamara.

The studios will be located at San Jacinto and the business offices in New York City.

The first large picture is announced as "The Prince of Broadway," starring Nat Goodwin. The author of the scenario is John W. Gorman and the producer will be Byron Totten.

APPOINTED MANAGER

Kenneth Hodkinson Advances to New Post With Paramount Corporation

Kenneth Hodkinson, widely known in the motion picture industry and a son of William W. Hodkinson, director and former president of Paramount, has been appointed manager of the Paramount Pictures Corporation, by the directors of this distributing organization.

Mr. Hodkinson was born in Idaho and educated in California. He grew up with the motion picture industry. His father was an active exhibitor and exchange man during his youth and he naturally gathered the rudiments of the business at an early age. Six years ago he entered the employ of the General Film Company at their San Francisco Exchange, in a very minor capacity, advancing himself steadily during a period of three years to the position of assistant head booker.

It was at that time that his father organized the Progressive Motion Picture Company and the younger Mr. Hodkinson became the assistant manager of the San Francisco office. When his father came East, prior to the inception of Paramount he was appointed manager of the Progressive organization and held that position until a year and a half ago, when he joined the Paramount forces in the capacity of secretary to his father, then the president. Upon the election of Hiram Abrams as president, Mr. Hodkinson was named assistant general manager, from which position he has been made manager.

"FANTOMAS" CONCLUDING

The Gaumont releases for the week of October 1 feature the last "Fantomas" episode in this Mutual series. It is "The False Magistrate," released Oct. 5. Unlike the majority of series, the criminal remains uncaptured. This leads to the conclusion that other episodes may be made at some future time to continue the career of the film law breaker. The pictures, which have been made in France, have proved highly successful additions to Mutual service, it is announced.

The first of the three single-reel releases of the week is "Reel Life," the Mutual magazine in film, which shows as its first section a baseball game played by marionettes. There are interesting pictures also of "Wood Workers of the Southern Mountains," and of "A Night with a Police Dog." The reel is released Oct. 1.

"See America First," Number 56, released Oct. 4, has some fine views of the city of Baltimore. On the same reel is a cartoon by Harry Palmer, called "Abe's Opossum."

The third single-reel of the week is the Mutual Weekly.

FRANCIS X. BUSHMAN and BEVERLY BAYNE, in the Metro-Quality production, "A Diplomatic Romance," which Mr. Bushman himself is directing with the assistance of P. Thad. Volkman, are supported by Helen Dunbar, Henri Bergman, and William Davidson.

GEORGE FITZMAURICE AND WILLIAM COURTENAY.
Mr. Fitzmaurice is Director for the Pathe Astra Organization.

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VARIED GENERAL FILM PROGRAMME

The first General Film Company program for the week of October 2-10, inclusive, of the autumn and winter season presents a varied number of dramas and comedies.

To Selig goes the distinction of showing the first picture on the fall program October 2 with "In the House of the Chief," a three-reel drama, presenting Eugenie Besserer and Charles West. This will be followed by a one-act comedy, "Making an Impression," a Vitagraph production. The Selig-Tribune offers its seventy-ninth chapter. "An Indian's Loyalty," with Lillian Gish, a Biograph reissue, will be the last picture screened Monday.

For the following day's first picture a two-part drama, Essanay, "An Old-Fashioned Girl," was selected. This will be followed by a Kalem one-part comedy, "One Step Too Far," featuring "Ham" and "Budd" and Ethel Teare.

"The Fable of the Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure," an Essanay-Ode one-reel comedy, leads the program for Wednesday, October 4. "A Grain of Suspicion," a one-reel comedy, presenting Harry Myers and Rosemary Theby, will follow, and then will be shown the ninth episode of "The Girl From Frisco," in two reels; "The Web of Guilt," in which Marin Sais and True Boardman are appearing. Biograph's three-part drama, "Under the Gaslight," in which Lionel Barrymore and Millicent Evans are featured, will then be shown.

Selig-Tribune and a Vim one-part comedy, featuring "Plump" and "Runt" in "Royal Blood," will occupy the screen Thursday, October 5.

Jackie Saunders and Frank Mayo will be seen in a Knickerbocker Star Feature drama in two parts, "The Better Instinct," the first picture shown Friday, October 11, and this will be followed by a Kalem one-reel comedy, "Stolen Plumage," presenting Ivy Close. Then another comedy, a Vitagraph production, "A Vampire Out of Work," presenting Josephine Earle, and the day's program will be brought to a close with still another comedy, this time a Vim one-reel production, "Strictly Business," featuring "Pokes" and "Jabbs."

Essanay's three-act drama, "His Little Wife," presenting Harry Beaumont and Gertrude Glover, will be the first picture shown Saturday, October 7. This will be followed by a Vitagraph production in three parts, "Cantrell's Madonna," with Virginia Hammond and Gordon Gray featured. Then will come an episode of the "Hazards of Helen" series by Kalem.

UNITE AGAINST CENSORSHIP

National Association of Motion Picture Industry Presents Solid Front to Common Enemy

During the past week the members of the National Association of the Motion Picture Industry of America have met in daily session to discuss subjects of vital interest to the organization, film manufacturers and exhibitors in general.

The meeting, whose results will probably carry the greatest influence in filmland, was that of the Board of Directors, when, after a number of protracted arguments had been offered on either side of the censorship question, an unanimous vote was reached in opposition to censorship of any kind.

"Now that this decision has been made," said one of the directors, "it simply means that the industry goes on record as absolutely opposed to the censorships evil in any form. We will immediately begin a national campaign in the 20,000 theatres of the country, reaching 20,000,000 people daily, to enforce our demands for the freedom to which we are entitled. Candidates, including even Presidential candidates, will be asked for a definite expression of opinion on the subject and we will be governed accordingly. It is improbable that all of the motion picture theatres, with their varied political views, could be united for either candidate, but they can be united on a thing which touches their pocketbooks like censorship."

When the consorship problem had been thoroughly thrashed out and disposed of, an informal discussion took place regarding certain points of difference between exhibitors and producers, and suggestions made looking toward the smoothing out of such difficulties. In the afternoon a special meeting of producers and exhibitors was well attended, and plans formulated for the straightening of all kinks in relations between the two branches of the trade. It is worthy of notice that so great was the interest in the proceedings manifested by exhibitors in general, a great many of them devoted the entire week to participation in the work of the Association. A surprisingly large number of the exhibitors from distant sections of the country were in evidence, among whom were Judge Tugwell of Loss Angeles, Mr. Choynski of Chicago, Peter Jeupp of Detroit, Tom Furniss of Duluth and Fred Harrington of Pittsburgh.

Immediately following the settlement of the Association's attitude toward censorship many of the large manufacturing firms at once gave their checks for membership in the organization, thereby going on record as being willing to fight with all their resources against the common enemy. Perfect harmony now reigns in the ranks of the Association, and reports issued by the president and treasurer indicate that its membership is fast increasing in power and numbers.

SECOND POWELL OFFERING

Following Completion of "Charity" Company Prepares New Production

With the completion and trade showing of his first feature, "Charity," Frank Powell, president of the Frank Powell Productions, Inc., will immediately begin work on another production, in which he sees great possibilities.

Little is known of this new picture, except that it, like "Charity," will be based on a subject of timely interest. It is Mr. Powell's announced intention to produce pictures with a purpose—that is, pictures which, in addition to presenting a dramatic story of wide appeal, have underlying that story and as a motivating power certain conditions existent today the country over which can best be brought before the public through the medium of the screen.

Creighton Hale and Sheldon Lewis will be starred in this new picture, as will a woman star whose name has not been disclosed.

SIGNS HELEN ARNOLD

Frohman Amusement Corporation Adds Beauty Contest Winner to Permanent Players Staff

Helen Arnold, the Louisville girl who was selected by William A. Brady as the most beautiful photographic type he had ever seen, and who was one of the winning candidates in the *Photoplay Magazine's* Beauty and Brains Contest, has become a permanent player in the roster of the Frohman Amusement Corporation and will make her first screen appearance as 'Viola' in that company's production of "The Witching Hour." She will be in support of C. Aubrey Smith and Jack Sherrill and is now at work under director George Irving.

Work has begun at the Frohman-Flushing studio on Augustus Thomas's dynamic play, "The Witching Hour." C. Aubrey Smith, who returned from London, specially for the work in this production, is spending five days a week at the studio and two days at the theater where he is rehearsing with Margaret Illington in her new play. In addition to Mr. Smith, Jack Sherrill, Helen Arnold, Etta De Groff and Robert Conness will have the important parts. It will probably be in seven reels.

Mr. Roscoe Spurin, who for the past two years has been general exploitation manager for Ruffles, Limited, England's biggest film purveyors, concluded arrangements, this week, whereby the new and heavily financed company, known as Roscoe's Exclusives, Limited, will handle the productions of the Frohman Amusement Corporation throughout the British Isles. This is the consummation of the first of many deals throughout the world by the Frohman Company which is the first step toward the open market. Australia, Japan, South America, South Africa, Spain and Portugal will be closed this week.

IN THE PICTURE STUDIOS

FRANK LLOYD, Fox director, is putting the finishing touches to his five-reeler, featuring Gladys Brockwell. Lloyd, who is a recent acquisition from the Morosco studio, is said to have obtained some extremely striking scenes in his production. One scene especially will remain in the minds of audiences. It is a room in an art gallery, and on the walls are displayed several genuine masterpieces, loaned by art lovers in Los Angeles. Two Corots have conspicuous places in the mimic exhibition.

HOWARD HICKMAN, Triangle-Ince star, probably could make good in vaudeville as a "lightning-change" artist, so far as hirsute adornment of his face is concerned. His famous mustache, grown almost overnight for pictorial purposes, is a matter of history, but he has gone this one better by growing a full beard in a week. Hickman recently was cast for the part of a South American explorer who becomes lost in the jungle. Rather than have crepe hair look "faky," Hickman retired for a week and then returned to the studio with a stubbly growth which fitted the part exactly, without makeup.

HENRY KING, Balboa director-leading man, has resumed acting for his second big feature in which "Little Mary Sunshine," the child actress, is starred. The story is of a shipwrecked orphan waif, and she is the central character of various adventures. One of the largest mining streets ever built at a studio has been turned over to King, and much of the action of the picture occurs there.

MARY MILES MINTER has a new pet. Along with her dogs, cats, kittens, and pet hens, Mary now boasts a horned toad sent her by an Arizona admirer. The little actress was heard telling her director, "Big Jim" Kirkwood, that "I've got to have one of those big grizzlies from the Sierras, but mamma draws the line at bears."

HARRY POLLARD is directing Margarita Fischer as his star in a series for the Mutual programme. John Steppling and Joseph Harris, both of whom have been associated with him before, have been engaged by Pollard, and Jack Mower is to have juvenile parts.

NILES WELCH has returned to the Metro, and is now being filmed in a feature production with Frances Nelson, under the direction of William Christy Cabanne. Mr. Welch's last picture was "The Blossom and the Bee," produced by Astra for the Pathe programme. He made his screen debut with Vitagraph and was with that organization for two years as juvenile leading man, following which he became a Kalem player. Mr. Welch was with Metro for about a year and he appeared in "The Royal Family," "Emmy of Stork's Nest," and "The Kiss of Hate." He was especially selected by William A. Brady to play opposite Kitty Gordon in "The Crucial Test." Following his World engagement Welch went with Universal and played opposite Mary Fuller and Violet Mersereau.

LAWRENCE B. MCGILL, the Arrow-Pathe director who has been spending several weeks at his ranch at Waldo, Fla., has returned to New York. Mr. McGill left for Florida immediately after completing the "Whose Guilty?" serial with Anna Nilsson and Tom Moore. While at Waldo he completed a new concrete house and built a studio, which he plans to use during the Winter months.

NEVA GERBER, Universal actress, recently finished the lead in a feature produced by Lois Weber, is just finishing a shorter subject with Alan Holubar, and according to present plans, her next work will be with the Smalleys again, playing opposite Ben Wilson.

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

In this department recently, we gave our views anent the Authors' League of America affiliating with the American Federation of Labor for the reputed reason of "obtaining protection from editors of photoplays, etc." We are glad to note that such an able publication as the *Writer's Monthly* supports our opposition to such a venture. That publication says editorially: "A large and representative committee of the Authors' League of America, which has, through some of its members, been considering the matter, has reported in favor of the affiliation, but in doing so some statements have been made which are inexact and therefore unintentionally misleading. These sooner or later, must be brought to the test, and either disallowed or supported. These alleged facts, however, are not so serious as are several principles which have been strongly laid down. One of these is that by affiliating with the Federated Labor Unions the Authors' League would assume no obligation to indorse either in whole or in part the actions of the several large labor bodies in the Federation. Yet it is confidently asserted that the Authors' League might look to the Federated Unions for moral support, and even active help in enforcing the 'rights' of writers against predatory publishers and theatrical and photoplay producers. How the very intelligent committee of investigation can conclude that the Authors' League will be justified in receiving support without obligating themselves to give it, is beyond our ability to grasp. . . . . This matter is not in the slightest degree a question of the writers being for or against organized labor and its principles, yet it is possible that those members of the League who dare to raise their voices against the proposed federation will be accused of enmity to the Unions. But one thing is clear: the moment such a cry is raised, proof will be seen in that cry that authors *are* expected to take sides *as a body*. The truth of the matter is that writers have been and always will be the most faithful supporters of labor whether organized or not, in all its just demands for better conditions. Is not that support of far greater worth if disinterested when the authors have nothing to gain but the sense of having done justice? As for the wrongs of the author, in some instances they are real, in others chimerical; but we know of no wrongs which may not be righted by the powerful agencies of publicity, agitation, explanation, conference, organization, and insistent demands on a basis of equal rights."

It Sounds Queer

The other day we received a letter from a very well known writer of fiction. This author complained bitterly of treatment of film companies and of how they had, in the old days when motion pictures were considered as little or nothing, boldly used his best stories giving "a pittance" in return. Now it happened that we visited the office of that film concern in question. We spoke of the plaint and the letter flies were consulted. Lo, and behold, there were three letters signed by this particular writer in the files each one offering the entire motion picture rights to the novels. One letter read: "If you will put the picture rights to these novels at $100 each I shall be grateful. I need the money; I consider this extra money as being found, for my works have been rejected by all play producers." The author's offer was accepted and the money paid and, mind you, it was the writer's own proposition. This was four years ago. Has that author any complaint to make to-day? He has not. And there are others. This incident is given just to prove the fair-minded ones that the film manufacturer and script editor are not so black as they may be painted.

Openings Are Few

Nearly every mail brings us requests from newspaper men and others asking for our good offices in aiding them to secure positions with film concerns. Here is an example: "I have done considerable desk work, as well as street work, in addition to theatrical press agent work on a small scale. In view of the apparent need of improving captions, and the lack of originality and imagination in them, I feel that a desk man could earn his wages if given the right opportunity. Of course, I have tried writing scenarios but I know nothing about the technique. I would be glad of a chance to leave the newspaper grind where I could learn something about the writing end of the pictures. I know your duties do not include looking for openings for casual readers, but your good words for writers for the daily press have inspired me to intrude on your time." Goodness knows, the services of more active newspaper men are needed in Movieville. Experienced newspapermen who know a story when they see one and know how to write a story. We have been responsible in aiding several newspaper men to positions. However, at present, vacancies are few and far between. One must rely on oneself in the motion picture game and the devil take the hindmost. Newspapermen have noticed the sad lack of originality and even grammatical construction in many titles on films. When more newspaper men are initiated into the so-called mysteries of sub-title writing, when more newspapermen assume the positions of publicity men for film companies, when more newspapermen are put to work reading scenarios, then will come the day when originality, enterprise and good judgment are to the forefront. The more experienced newspapermen to the film game the better for the game. As slowly but surely they are getting in, those who possess nothing but a front are getting out:

Problem Plays

That the day of the old-time problem play has passed is the expressed opinion of Clarence J. Caine, who believes that a new era of problem plays is about to dawn. "These," he writes, "will be along entirely different lines from anything that has been done hitherto and will get closer to human nature than the old plays which bore this name really accomplished little in solving problems. Our belief is that the new style of 'problem plays' will deal with questions large and small which most of us encounter in our daily lives. They will be plays which will not only be interesting because of the intimacy of their subjects, but will also be of unlimited help to humanity because they will point the way to better and broader things. The field for such plays is unlimited, but it has been exploited by motion picture writers very little. It is only a matter of time until all producers begin to think, as many of the better class are thinking now, that new fields must be explored for picture material, and that the 'old stuff' which served so long and faithfully is no longer wanted by the public. Problem plays of the new type may have less plot than the problem play of the past, but they will have more real life in them. In fact, the very thing which will sustain their existence will by the sympathetic plot development they receive; and the number of 'human touches' which appear within them." We sincerely hope that the halycon period mentioned by Mr. Caine will soon develop. For the good of the entire industry, let it be soon.

A New Contention

"A director should prepare his own film adaptation of a book or stage play," is the contention of Henry Otto, director of the Metro-Yorke photoplays starring Harold Lockwood and May Allison. "Ten people may read a book," continued Otto, "and in most cases each conception will be distinctive. If one party prepared an adaptation and another person is to produce it, their ideas are bound to clash. Therefore I think that the man who is scheduled to direct that particular picture should prepare his own picturization, because he knows exactly what he wants and, automatically, is the logical person for the task." More and more are directors adapting their own stories. David Griffith, of course, prepared his own version of "The Birth of a Nation," and Colin Campbell not only directed, but adapted, the story of "The Crisis" for screen purposes.

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HEARST'S INTERNATIONAL PROGRAM
PLAYING 54 THEATRES IN GREATER NEW YORK, THIS, THE FIRST WEEK OF ITS RELEASE

THE THREE MOST RECENT FROHMAN FEATURES HAVE ESTABLISHED OUR PRODUCTIONS AS REALLY CONSISTENT MONEY MAKERS FOR DISTRIBUTOR AND EXHIBITOR.

NEXT
BOOTH TARKINGTON'S
DYNAMIC STORY OF ROMANCE AND ADVENTURE
"THE CONQUEST OF CANAAN"
WITH
EDITH TALIAFERRO, JACK SHERRILL
AND
MARIE WELLS, RALPH DELMORE, BEN HENDRICKS, GENE LA MOTT, ETC.
NOW COMPLETE
RELEASING ARRANGEMENTS ANNOUNCED SHORTLY

IN PREPARATION
AUGUSTUS THOMAS' DRAMATIC THUNDERBOLT
"The WITCHING HOUR"

FROHMAN AMUSEMENT CORPORATION
WILLIAM L. SHERRILL, PRES.
18 EAST 41st STREET, NEW YORK.

SNAP SHOTS

There is every indication that Owen Moore must soon be compelled to have his chest enlarged, in order to accommodate the myriad decorations that are being pinned upon him. Not long ago, he received three (prop) medals for his daring work as an aviator. Meanwhile Del Henderson stormed because the medals flashed too brightly in the sunlight and Marguerite Courtot beamed her admiration for the hero. The latest incident is of another variety. The Famous Players Studios is flanked by big garages. Just as Moore stepped out from his lair the other day, he heard a yell of warning, as a big touring car rolled out of the neighboring premises with the whole engine and forward part ablaze. Chauffeurs scrambled to get their machines out of range, passers-by ran for points of safety, but Moore ran back to the studio seized the big fire extinguisher at the entrance, turned it loose in full volume, and saved the car.

Lloyd Robinson is responsible for the above narration of the latest heroic deed perpetrated in filmland. We publish the item with an ever-growing sense of admiration for his magical powers of virile description of "deeds of derring-do." Also for his journalistic craft in thus spilling such items into print. When L. B. writes the great American best-seller we shall be one of the first to purchase the same.

Dr. Sugden, the Alaska explorer and lecturer, is back in town after a very successful tour through the states of New York and Jersey. He has received many flattering offers for the exhibition of his films in the middle and far West, but has not decided what future engagements he will accept.

Scenario writers, directors and the powers-that-be in the producing line generally, would surely confer a much to be desired benefit on a long suffering public by eliminating wherever possible those death-bed scenes so annoyingly frequent in feature films. In the first place they are totally unnecessary to the continuity of a picture, in the second, they leave a gloomy impression on the spectators, and thirdly, they cannot but recall unpleasant recollections to screen patrons who may have lost a dear relative or friend at no distant time.

Why harp on Death? this world of ours
is well equipped with woe
We need no painful hints about the way
we all must go;
A brief announcement would be best, stating that she or he
Had crossed the Styx and joined at last the Great Majority.

And so S. L. Rothapfel lost five dollars! That is the conclusion of the tale. Let us make it a trifle clearer. S. L. R. being anxious to produce a gorgeous effect with the Weekly Topical Film at the Rialto made a bet of a "finiph" with Joe La Rose, that the latter, who ranks as head electrician, could not produce a properly effective crash in a scene where two railroad trains meet in a head-on collision. Joseph visited the orchestra, the "behind the stage boys," framed his cohorts in working order and at the crucial moment his lights went on in a red blaze of glory, while from all sides, there came a combination of thunderous noises that fairly lifted the spectators out of their seats. Rothapfel paid over the five iron men without a murmur. But from now on the Rialto genius forswears all bets.

The photoplay star can always be expected to adapt his or her exterior to the exigencies of the motion picture, however rigorous the requirements. But it is too much to expect the star to reconstruct digestive apparatus to suit the whim of a novelist. That, at any rate is the philosophy of Louise Huff. When the Famous Players bought the rights to Booth Tarkington's novel—"Seventeen" as a co-starring vehicle for Miss Huff and Jack Pickford, it was intended that Miss Huff should play the role of Jane, the little girl whose chief claim to distinction lies in her wonderful capacity for apple sauce. It happens that Louise has detested the stuff from infancy and has never been able to overcome her dislike for it. Try as she could, she was unable to train her pretty features to register unalloyed bliss while imbibing apple sauce. So after many failures, Miss Huff has decided to abandon Jane and play the role of Lola, whose only drawback is her predilection for Baby Talk.

In every production in which Lou-Tellegen has appeared for the Lasky studio he has suffered physical injuries. While figuring in a fight scene in "The Black Wolf," a flying fist collided with his handsome features. Result, a badly bruised nose, and a hold-up of the picture until the swollen feature resumed normal dimensions. "The Explorer" presented him with a sprained ankle, a bomb burned him in "The Victory of Conscience," "The Unknown" left him with a severely bruised shoulder, and in "The Victoria Cross," he was thrown from a horse.

While filming a battlefield scene of a Vitagraph Civil War drama, the name of which has not yet been given out for publication, in the woods near Flatbush Avenue, Brooklyn, Antonio Moreno and the assistant director under the watchful eye of Paul Scardon were engaging in a sword combat. Paul urged the foeman to put more vigor into the fight and immediately Moreno's assailant obeyed with such energy that his blade slashed through Antonio's coat-sleeve, and incidentally wounded the latter slightly in the wrist. But Scardon got the effect he desired and was exultant.

Nine lives 'tis said the feline boasts to gamble with stern fate,
But lo, the moving picture star who's truly up-to-date
With more than cat-like disregard of consequences dire
Fulfills at risk of life and limb directorial desire.

A Long Island Justice recently discharged Gail Kane for speeding her auto, asserting that she was too pretty to fine. Miss Kane is the star of the World-Brady photoplay, "The Scarlet Oath," to be released shortly. Just what kind of color the oath was that Miss Kane took not to offend against the speed laws again, history sayeth not, but her friends cherish a faint hope that she may keep it.

Edna Mayo has learned to love snakes. There was a time when the Essanay leading lady had a perfect horror of reptiles. But a serpent introduced in "The Return of Eve," won her confidence and admiration to such an extent that she was willing to purchase and keep him as a pet. However the crawler's owner wouldn't part with him, so Edna remains snakeless. In the original Eden, we have been told, a serpent also won a fair lady's confidence. Thus doth history repeat itself.

Valeska Suratt's collection of gowns has grown so rapidly that the Fox star has adopted a card catalogue system to handle the same when she wants to select a particular costume. A leading lady's wardrobe was always an important factor in dramatic circles, but since the advent of the films it has assumed a truly leading role on its own account.

As a part of the motion picture serial—"Patria," soon to be released by the International Film Service, a reckless distribution of greenbacks took place when one hundred million dollars (stage money) was hurled into the watery waste of Lake Erie recently. At the same time Mrs. Vernon Castle was cast overboard and instantly rescued by her famous police dog. One is pleased to learn that the name of the latter is Toll von Fluglerade. A canine hero could not well be fitted with a finer cognomen.

It is whispered around the Great White Way that one of World Film's popular directors visited Saratoga recently. He was on screen business intent, but the ponies charmed him, and he plunged in gallant fashion, incidentally losing every wager he made. As if this wasn't bad enough a sneaking pickpocket touched him for the cash he had left after making his vain endeavor to conquer Dame fortune. After all, the most severe studio training does not fit a man to face the firing line on the race track.

The finishing scenes of "An Enemy to the King," starring E. H. Sothern, provided plenty of excitement at the Vitagraph studios. It was necessary to produce a sort of beast and bird atmosphere in the bedchamber of King Henry the Sixth. Just why the monarch in question was particularly strong on this kind of atmosphere would require too much space to explain. Anyway, there were present, beside the human artists—sixteen monkeys, eight Pomeranian prize dogs and a contingent of parrots. The monkeys leaped to the girders a-top of the studio, the parrots flew upwards also, shrilling wild complaints, the canines yelped and bit joyously at whatever calves came within their line of vision. But above all was heard the stentorian bellows of the director, Fred Thomson, commanding his serfs to climb aloft and fetch down the hostile apes. Peace was restored after tremendous efforts on the part of the Thomson cohorts, but 'twas a mad and merry time while it lasted, my masters.

We saw Pete Schmid and Gordon Trent a-walking down Broadway yesterday. Our old pal Gordon looked like a dissolving view beside the "Terrible Teuton," who is rapidly developing into a heavyweight of the real Willard class.

GEORGE T. PARDY.

FEATURES ON THE MARKET

PARAMOUNT PROGRAMME.

DATE	PRODUCER.	PLAY.	STAR.
Oct. 2	Lasky	The Lash	Marie Doro
Oct. 5	Lasky	The Storm	Blanche Sweet
Oct. 9	Pallas	Intrigue	Lenore Ulrich
Oct. 12	Morosco	Her Father's Son	Vivian Martin
Oct. 16	Lasky	Witchcraft	Fannie Ward
Oct. 23	Famous	The Kiss	Owen Moore and Marguerite Courtot
Oct. 26	Famous	Seventeen	Louis Huff and Jack Pickford
Oct. 30	Famous	Miss Bizamist	Marguerite Clark

PATHE "GOLD ROOSTER" FEATURES.

Fitzmaurice	New York	Florence Reed and Paula Marinos
Savage	Madame X	Dorothy Donnelly
Wharton	Hazel Kirke	Pearl White
MacKenzie	The Precious Packet	Ralph Kellard and Lois Meredith
Balboa	The Shrine of Happiness	Jackie Saunders
Fitzmaurice	Big Jim Garrity	Robert Edeson and Eleanor Woodruf
Arrow	The Woman's Law	Florence Reed and Duncan McRae
Balboa	Little Mary Sunshine	Baby Helen and Marie Osborne
Popular Plays and Players	The Girl with the Green Eyes	Katherine Kaelred and Julian L'Estrange
Balboa	A Matrimonial Martyr	Ruth Roland
Muratore	The Shadow of Her Past	Lina Cavallieri and Lucien Muratore
Thanhouser	The Fugitive	Florence LaBadie
Popular Plays and Players	The Girl with the Green Eyes	Geraldine O'Brien and Thurlow Bergen
Thanhouser	The Shine Girl	Gladys Hulette

V-L-S-E INC.

Oct. 2, 9, 16, 23, 30, Nov. 6, 13, 20, 27, Dec. 4, 11, 18 "The Scarlet Runner" Serial. Vitagraph. Earl Williams

WORLD PICTURES.

Oct. 2	Brady	The Rerolt	Frances Nelson and Arthur Ashley
Oct. 9	Brady	The Gilded Cage	Alice Brady
Oct. 16	Brady	The Man Who Stood Still	Lew Fields
Oct. 23	Brady	The Hidden Scar	Ethel Clayton and Holbrook Blynn
Oct. 30	Brady	The Heart of a Hero	Robert Warwick

BLUEBIRD PHOTOPLAYS, INC., RELEASES

Oct. 2 Wanted, A Home. Mary MacLaren.
Oct. 9 The Chalice of Sorrow. Cleo Madison.
Oct. 16 The Social Buccaneer. Louise Lovely.
J. Warren Kerrigan.

TRIANGLE FILM CORPORATION.

Oct. 1 (Fine Arts) Manhattan Madness. Douglas Fairbanks.
Oct. 1 (Kay Bee) Plain Jane. Bessie Barriscale.
Oct. 8 (Fine Arts) The Rummy. Wilfred Lucas.
Oct. 8 (Kay Bee) The Jungle Child. Dorothy Dalton and Howard Hickman.

METRO RELEASES

Oct. 2—Columbia—Life's Shadow—William Nigh. Irene Howley.
Oct. 9—Popular—The Iron Woman—Nance O'Neill.
Oct. 16—Quality—A Diplomatic Romance—Frances Rushman, Beverly Bayne.
Oct. 23—Columbia—The Gates of Eden—Viola Dana.
Oct. 30—Rolfe—The Brand of Cowardice—Lionel Barrymore.

GENERAL FILM RELEASES

Monday, Oct. 2.

(Bio. Reissue) An Indian's Loyalty. Dr.
(Selig) In the House of the Chief. 3 R. Dr.
(Selig) The Selig-Tribune. Top.
(Vita.) Getting By. Com.

Tuesday, Oct. 3.

(Ess.) An Old Fashioned Girl. Dr.
(Kalem) One Step Too Far. Com.

Wednesday, Oct. 4.

(Bio. Reissue) Under the Gaslight. 3 R. Dr.
(Ess.) The Fable of "The Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure." Com.
(Kalem) The Web of Guilt (of the "Girl from 'Frisco" Series). 2 R. Dr.
(Vim Feature Com.) A Grain of Suspicion. Com.

Thursday, Oct. 5.

(Selig) The Selig-Tribune No. 80, 1916. Top.
(Vim) Royal Blood. Com.

Friday, Oct. 6.

(Knickerbocker Star Feature) A New Day. 2 R. Dr.
(Kalem) Stolen Plumage. Com.
(Vim) Strictly Business. Com.

Saturday, Oct. 7.

(Ess.) His Little Wife. 3 R. Dr.
(Kalem) "Hazards of Helen" Railroad Series No. 100. "The Blocked Track." Dr.
(Selig) The Canbyhill Outlaws. Western-Dr.

UNIVERSAL RELEASES

Sunday, Oct. 1.

(Rex) Ashes of Remembrance. 2 R. Dr.
(Victor) In the Lane of the Gods. Dr.

Monday, Oct. 2.

(Red Feather) Under Suspicion. Dr.
(Nestor) With the Spirit's Help. Com.
(Univ. Special Feature) Borrowed Plumes of "Timothy Dobbs, That's Me" Series 2 R. Com.
(Univ. Special Feature) Liberty. "Clipped Wings." 2 R. Dr.

Tuesday, Oct. 3.

(Gold Seal) In the Heart of New York 3 R. Dr.
(Victor) No release this day.

Wednesday, Oct. 4.

(L-KO) Safe in the Safe. 2 R. Com.
(Univ. Animated Weekly). Top.

Thursday, Oct. 5.

(Big U) The Eternal Way. Dr.
(Powers) Pen and Inklings In and Around Jerusalem. Edu.

Friday, Oct. 6.

(Universal Special Feature) Somewhere on the Battlefield. Dr.
(Victor) A Charming Villain. Com.

Saturday, Oct. 7.

(Bison) A Mountain Tragedy. 2 R. Dr.
(Joker) Father Gets in Wrong. Com.

MUTUAL FILM RELEASES

Sunday, Oct. 1.

(Vogue) Poultry a la Mode. Com.
(Gaumont) Reel Life No. 22 (Mutual Film Magazine).

Monday, Oct. 2.

(Mutual Star Production) Lulcie's Adventure Am. 5 R. Dr.
(Mutual Master Picture) The Shadow. 5 R. Dr.

Tuesday, Oct. 3.

(Beauty) Slicking the Slickers. Com.

Wednesday, Oct. 4.

(Mutual Weekly) Number 92 Top.
(Gaumont) See America First. No. 58 Scenic. Kartoon Komics Cartoon-Com.

Thursday, Oct. 5.

(De Luxe) The Shadow. Amer. 5 R. Dr.
(Gaumont) The False Magistrate. "Pantomas" 3 R. Dr.

Friday, Oct. 6.

(Thanhouser) Arabella's Prince. 2 R. Dr.
(Cub) Oh! For a Cave Man. Com.

Saturday, Oct. 7.

(Cub) Won by a Fowl. Com.
(Cub) That Wonderful Wife. Com.

PATHE EXCHANGE

Week of Oct. 1.

Grip of Evil. No. 12. Into the Pit. Dr.
The Shielding Shadow. No. 1. Treasure Trove. Dr.
The Moods of Medora. Dr.
Luke's Speedy Club Life. Com.
Florence Rose Fashions, No. 5. Fashions (Betty selects her bridesmaid frock).
Some Tropical Birds. Parrots. Colored. Educ.
The Spanish Pyrenees. Colored. Scenic.
Wed. Oct. 4. Pathe News No. 80. Top.
Sat. Oct. 7. Pathe News No. 81. Top.

INCORPORATIONS

ALBANY, N. Y. (*Special*).—The Classic Film Corporation of New York City, having a capital stock of $200,000, was incorporated with the Secretary of State this week. The concern will produce motion picture films of all kinds and manufacture projecting machines and other apparatus. The incorporators are J. Allen Turner, George B. Sears, and Victor De Linsky, 1431 Broadway, New York City.

Other amusement enterprises granted charters by the state are as follows:

Romana Picture Corporation, New York City. To provide for the production of theatrical and other stage attractions; also motion picture exhibitions. Capital, $5,000. Directors, William P. Chapman, Jr., Stanley D. Brown, and Percy W. Phillips, 39 Claremont Avenue, New York City.

Physioc Films, Inc., New York City. To conduct motion picture theatres and other places of amusement. Capital, $250,000. Directors, Wray Physioc, Victor H. Stockwell, and Colin W. McLennan, 165 West 47th Street, New York City.

Times Film Corporation, New York City. A general motion picture business. Capital, $6,000. Directors, Isadore Finkler, Reuben Greenbaum, and Hannah Gitlin, 2 Rector Street, New York City.

Donald C. Thompson Film Company, New York City. Motion pictures. Capital, $15,000. Directors, Theodore C. Miller, Donald C. Thompson, and Michael O'Keefe, Hotel McAlpin, New York City.

Tropical Film Company, New York City. Motion pictures and vaudeville. Capital, $5,000. Directors, Russell N. Shaw, George Beech, and R. A. Flynn, 120 Broadway, New York City.

Latin American Producing Company, New York City. Theatrical and motion pictures. Capital, $20,000. Directors, Louis Simpson, Clarence Woodhams, and Paul Trinchera, 2120 Broadway, New York City.

GEO. W. HENRICK.

October 14th Lasky Hollywood Studio Issue of Mirror California Series

TO RELEASE "BLIND JUSTICE"

Benjamin Christie, director general of the Dansk Biograf Company of Copenhagen, Denmark, whose new picture, "Blind Justice," was given a private showing at the Strand recently, plans to release the feature during the current month.

"Blind Justice," in which Mr. Christie is starred, was also written and produced by him. Mr. Christie plans shortly to alternate American and Danish companies between studios which he is planning to build in this country, and the already established studios of the Dansk Company in Copenhagen.

"PICTURE PROGRESS" INTERESTING

Picture Progress, the Paramount Picture Corporation's monthly magazine edited by H. I. Day for November, presents an attractive appearance.

The November issue has a cover in four colors of Mae Murray, the Lasky-Famous Players' star, the drawing having been made by James Montgomery Flagg. The picture has been reproduced in THE MIRROR.

A double page spread of Theodore Roberts in character is the special insert. The frontispiece is a late picture of Fannie Ward, and following it is an interesting story of "Temperament at Three," by Carolyn Graves, telling of the temperamental moments of a five-year-old Paramount photoplayer. Ann Pennington is the author of an article on "The Dancer's Life is Not a Merry One," while equally diminutive Marguerite Clark writes on "Eat and Keep Well." There are a number of other entertaining features.

SAFETY FIRST SERIES

The Paramount Pictographs, the magazine-on-the-screen, beginning with an early forthcoming release, will issue a series of screen articles, telling the millions of Paramount patrons how they can safely do the ordinary things of life and eliminate the accidents that happen every day in the year.

These series of pictures, it is announced, begin by telling of the little things that cause the biggest accidents and bring forth the greatest thrills, and will continue through its series by taking up such catastrophes as really crush people so terribly that they are beyond being thrilled.

They will not only show how to cross streets and board trolley cars safely, but will teach you what to do when an automobile filled with joy riders comes tearing down the street. Every phase of every possible accident will be shown where death or injury may stalk behind people.

EDISON RELEASES READY

The Edison Company has ready for release a dozen features which will figure in due course on the new Kleine programme, which will also furnish Selig and Essanay releases. During the past year, while awaiting a likely proposition for releasing their films, the Edison officials have not allowed their forces to stand idle, with the consequence that they have now a reserve of pictures in stock, all of which are said to be productions of a high grade.

OLIVE THOMAS IN SERIAL

Two additions have been made by the International Film Service, Inc., to the cast producing the various episodes of the photoplay series, "Beatrice Fairfax."

Olive Thomas, famous beauty of the Ziegfeld Follies, has been engaged for the baseball episode, the tenth, "Play Ball." May Hopkins has been engaged for the eighth episode, "At the Ainslee Ball." They will appear in the support of Harry Fox and Grace Darling, who have the principal parts.

FOX TO BUILD THEATER

William Fox has just purchased a large site of land on East Fourteenth Street, New York, on which he plans to erect a mammoth motion picture theater The house, it is announced, will seat 5,000 persons. Mr. Fox will have the old Dewey Theater, owned for years by the late Timothy D. Sullivan, torn down, as the landmark is included in the property acquired.

Mr. Fox took a lease for forty-two years on a fourth of the block front on Fourteenth Street, between Third and Fourth Avenues. The rental involved is said to be in excess of $2,000,000. The property begins 290 feet east of Fourth Avenue and extends to within 175 feet of Third Avenue, giving a frontage on Fourteenth Street of 145 feet. The lease runs through to East Thirteenth Street, a depth of 206 feet, with a Thirteenth Street frontage of 150 feet.

The new theater will have an entrance on Fourteenth Street, with stores on either side of the entrance. These stores will have a depth of 65 feet, and the building will be designed by Thomas W. Lamb, the well-known architect. Building operations will be begun immediately.

Many of the old landmarks on Fourteenth Street will be wiped out through Mr. Fox's construction work. His lease includes Numbers 126, 128, 130, 132, 134, 136 and 138 East Fourteenth Street. The Dewey Theater was at 126-130, and in the same section was Theiss' Music Hall, which all New Yorkers of a generation ago knew. The buildings leased on East Thirteenth Street include Numbers 123, 125, 127, 129, 131, 133, and 135.

UNITY FEATURES IN MICHIGAN

George Lichtenstein, the head of the Koppin Film Company, distributing exchange of Detroit, Mich., was in New York the past week and arranged with the Unity Sales Corporation to handle its features and comedy releases for his territory.

SHIFT BRANCH MANAGERS

General Film Company announces several changes in its branch officers. C. H. Coburn, acting branch manager at Toronto, succeeds H. Law as manager of that office; A. E. Fair succeeds, as manager of the Denver branch, T. Y. Henry, resigned; W. S. Tuttle will serve as branch manager at Houston, Texas, succeeding Mr. T. O Tuttle, who assumes charge of the New Orleans branch office on Sept. 18, succeeding H. G. Morrow, resigned.

FIRST OF GOULDING FEATURES

The first of Edmund Goulding's photoplays will soon be released shortly by the Famous Players. It is "The Quest of Life," featuring Maurice and Walton. The scenario is an adaptation of Mr. Goulding's play, "Ellen Young." Mr. Goulding bids fair to establish a record in the motion picture field. In one month he wrote five plays for Lasky, "The Blemish," "The Next Generation," "The Silent Partner," "Down to Earth," and "The Next Generation."

ARROW IN SCRIPT MARKET

W. E. Shallenberger, president of the Arrow Film Corporation, Times Building, New York, announces that the Arrow Company is in the market for feature stories of at least five-reel length and also for strong two-reel episode serial stories. Costume plays or stories of foreign setting are not desired at this time. Arrow wants is modern American stories dealing with domestic, economic, sociological and similar problems of every-day life, but plays based merely on sex exploitation are not desired. "The Woman's Law," the five-reel feature in which Arrow starred Florence Reed, represents the sort of plot that Arrow will buy. Complete synopses, rather than scenarios, should be submitted.

FIND REAL WILD WESTERN TOWN

The small town of Newhall, Cal., might have been made to order for the production "The Light of Western Stars," planned as a ten-reel feature by the Selig Company. It is one of the last of the typically "Wild West" towns and the citizens have turned over the entire main street to the uses of the Selig Stock company. No made "sets" could possibly equal in effectiveness the true Western atmosphere that clings to this typical street, offering as it does solid stores, saloon and other buildings just as they were in the day of the picturesque cowboy. The cast for "The Light of Western Stars," written by Zane Gray, includes Tom Mix, Bessie Eyton, Frank Campeau, George W. Fawcett, Victoria Forde, Vivian Reed, Charles Gerrard, and a large supporting cast.

ARTHUR HOOPS DEAD

Arthur Hoops, forty-six, an actor who has lately been appearing on the screen, died suddenly of heart trouble Sept. 16, in Long Island City. He was on the way to Bayside in his automobile and was taken ill when passing over the Queensboro Bridge.

His chauffeur drove hurriedly to St. John's Hospital, but Hoops had died on the way.

BEAT ON FILM BRIDGE DISASTER

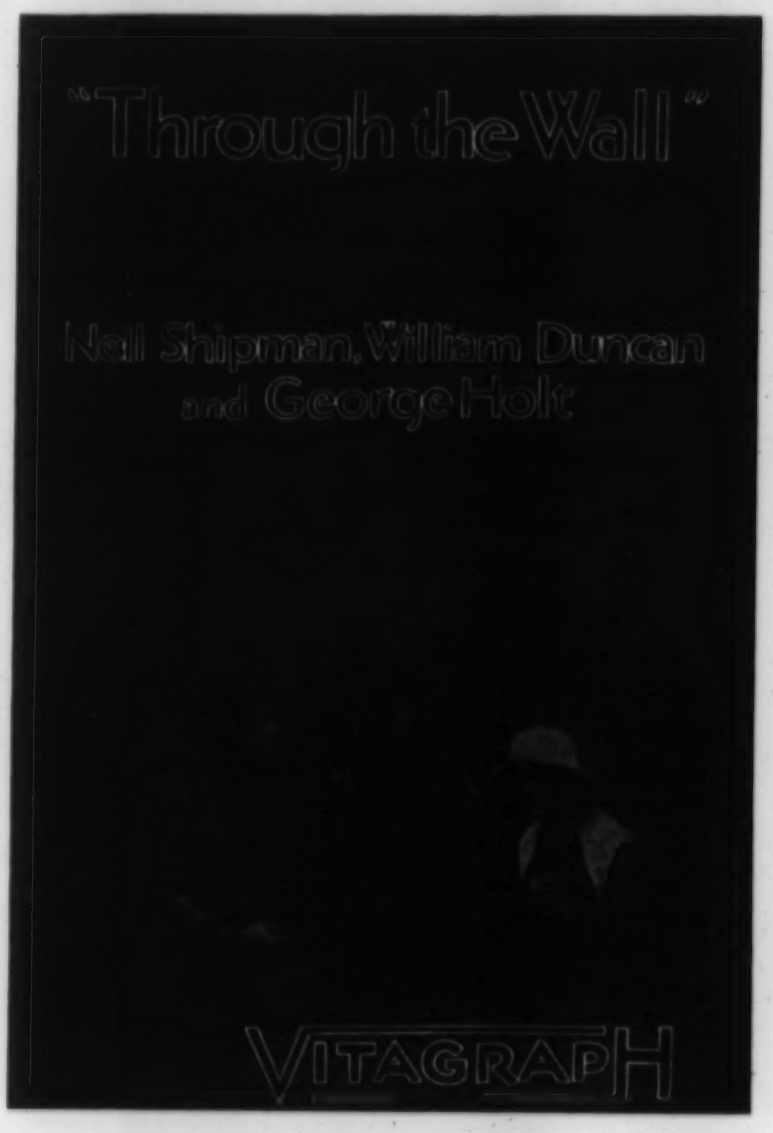
When the newly constructed Quebec bridge span gave way in the sight of assembled thousands of horrified sight-seers, the Pathe News had a cameraman present, who obtained some remarkable pictures of the accident. The pictures were rushed at once to the Jersey City offices and appeared on Broadway screens a day later, thereby gaining a considerable advantage in time over all competitors.

SERIAL FILM ACTIVITIES

Ellis Parker Butler's "Philo Gubb" series will be made by the Serial Film Company in Jacksonville, Fla., under the direction of Pierce Kingsley, who will picture the series of comedy dramas in two-reel subjects. Edwin Stevens, who plays the role of the villainous Ali Singh in "The Yellow Menace" serial now being released by the Unity Sales Corporation, is starring in this new "Philo Gubb" series as Philo Gubb, the amateur detective. It is a comedy role and nothing could show so definitely the range of Mr. Stevens's abilities as a comparison of his part in "The Yellow Menace" and as the comedian detective in the "Philo Gubb" series.

In the home studio of the Serial Film Company at Cliffside, N. J., Mr. Steiner has outlined for himself a busy Fall and Winter. He will begin work next week on a big seven-reel picture, containing some new and interesting phases of the present vice crusades. And in addition he is busily arranging all final details for the productions of a serial to follow "The Yellow Menace."

EDWARD SLOMAN, American director, is directing the sequel to "The Diamond from the Sky." It will be lengthened to eight reels.



ROBERT T. THORNBY

Producer---World-Paragon Pictures

Current Release—"HER MATERNAL RIGHT," with Kitty Gordon

In Preparation—"LITTLE COMRADE," with Ethel Clayton and Carlyle Blackwell

Formerly Producer of Keystone and Vitagraph Successes

KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF

THE MAN IN THE MOON

ADDRESS SCREEN CLUB

J. W. JOHNSTON

FEATURE LEADS

Current Paramount Releases—OUT OF THE DRIFTS (Famous); THE MOMENT BEFORE (Famous); DESTINY'S TOY (Famous); THE ROSE OF THE RANCHO (Lasky); GOD'S HALF-ACRE (Metro). In Preparation—TRIANGLE FEATURES. Address Screen Club.

BURTON KING

DIRECTING

MME. PETROVA

THE WILLIAMS PRINTING COMPANY NEW YORK